

Friends of Wighton  
Shand Collection.  
Vol.11



X3

7511



Friends of Wighton  
Shand Collection.  
Vol.11



A  
 COLLECTION  
 of  
 Strathspey Reels  
 With a Bass  
 Violoncelle <sup>for the</sup> or Harpsichord  
 Most humbly Dedicated to his Grace  
 The Dutchess of Athole  
 By NIEL GOW at DUNKELD

Edinburgh printed for the Author, to be had of A. Stewart  
 James Buchanan & Co. Drummers & John W. Nisbet  
 London & Ward Glasgow & at the other Musick  
 Shops in Great Britain

Printed by  
 Andrew Millar, Edinburgh

Johnstone  
 Edinburgh

Friends of Wighton  
Shand Collection  
Vol 11

Item 1

Gow, Niel

A collection of strathspey reels  
with a bass for the violoncello  
for the harpsichord. (1785)



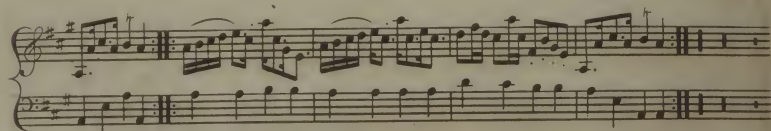
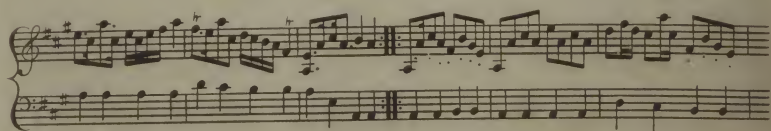
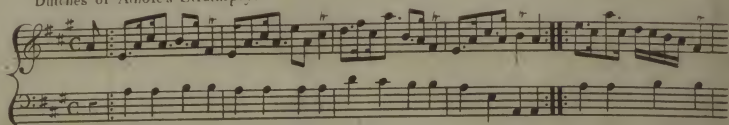




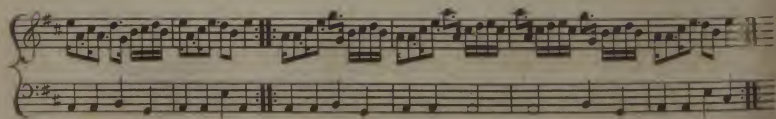
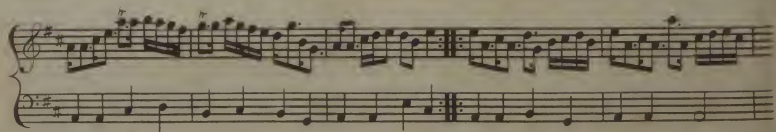
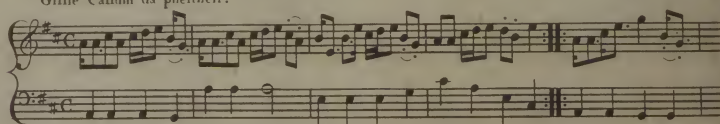
Friends of Wighton Shand Collection. Vol.11	Item 1	Gow, Niel	A collection of strathspey reels, with a bass for the violoncello or for the harpsichord. (1785)
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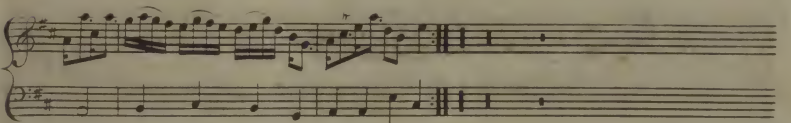
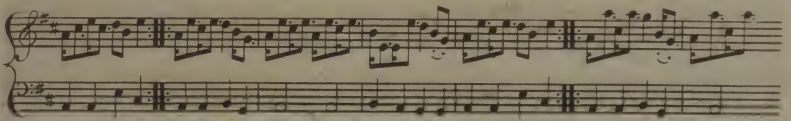
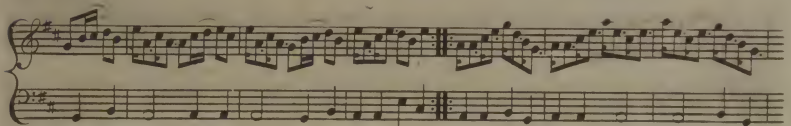
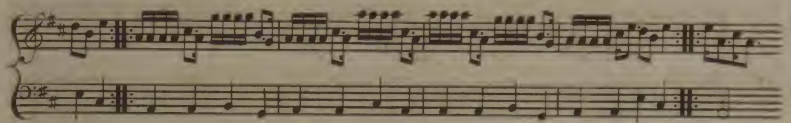
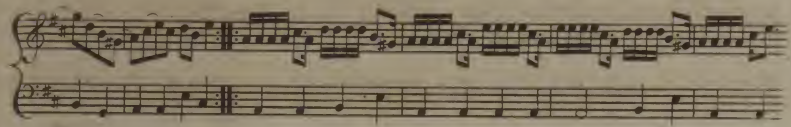
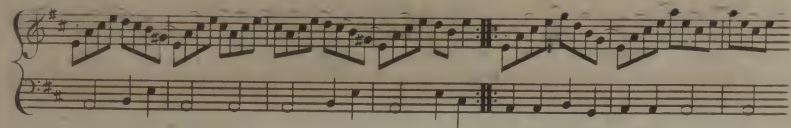


Dutches of Athole's Strathspey.

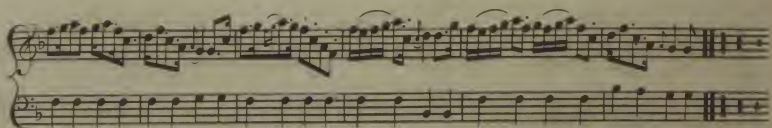
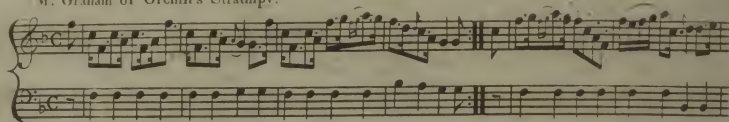


Gillie Callum da pheitheir.

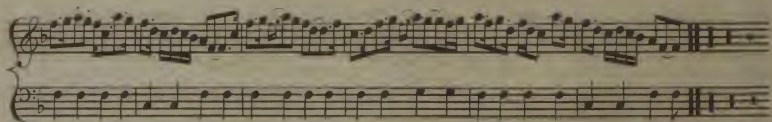
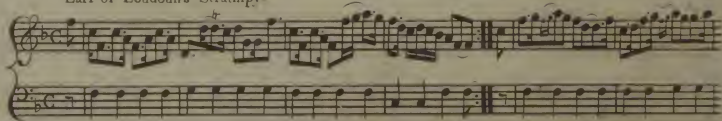




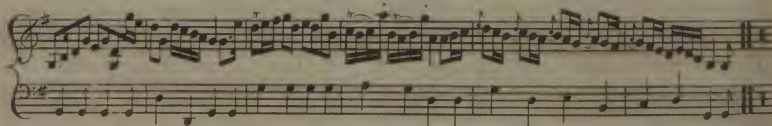
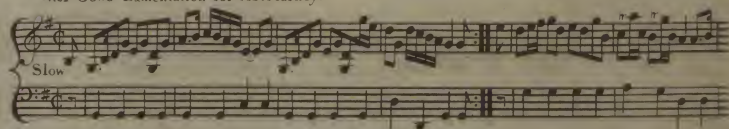
M<sup>r</sup> Graham of Orchill's Strathspey.



Earl of Loudoun's Strathspey.

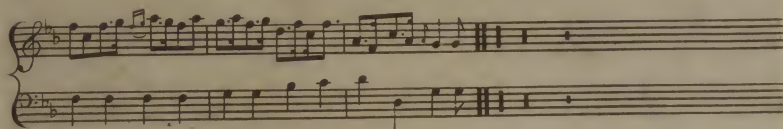
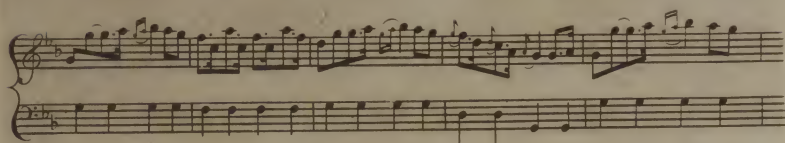
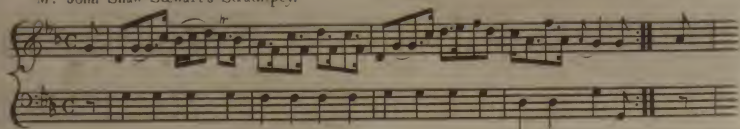


Niel Gow's Lamentation for Abercarney.

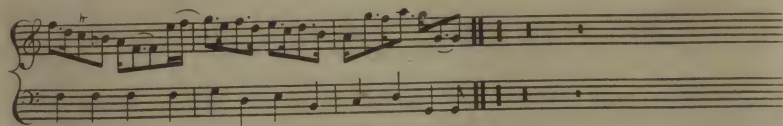
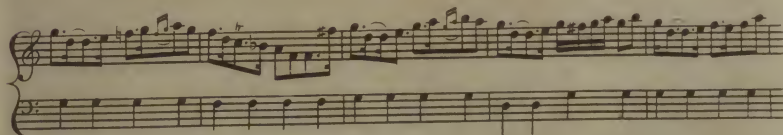
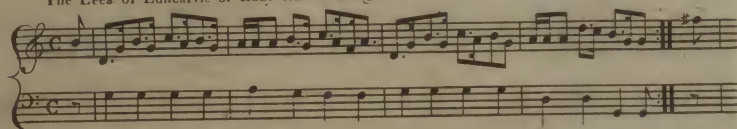




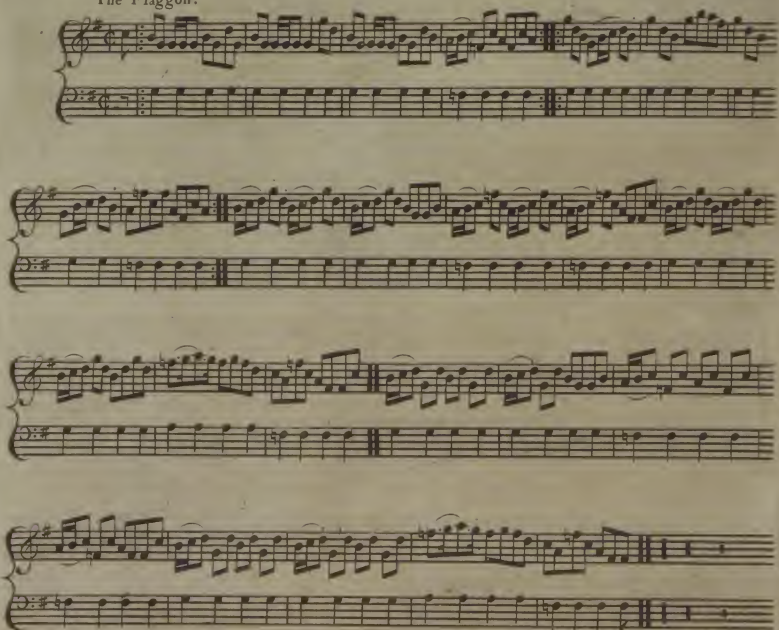
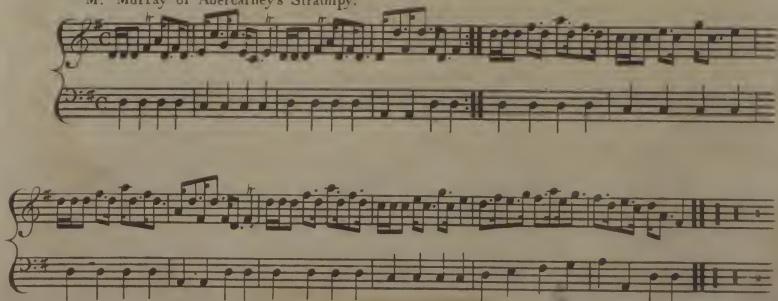
M<sup>r</sup>. John Shaw Stewart's Strathspey.



The Lees of Luncartie or Lady Bairds delight.

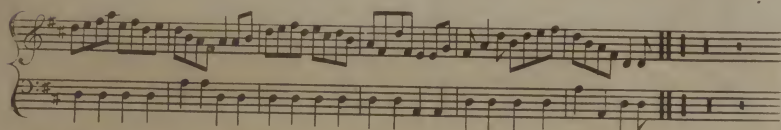
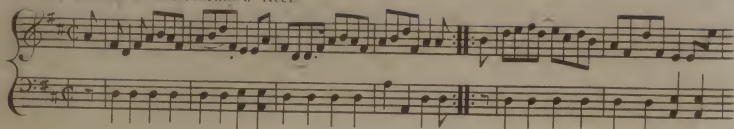


## The Flaggon.

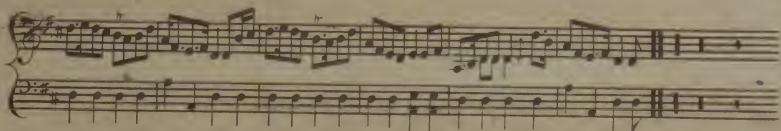
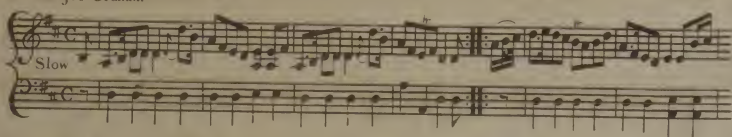
M<sup>rs</sup> Murray of Abercarney's Strathspey.



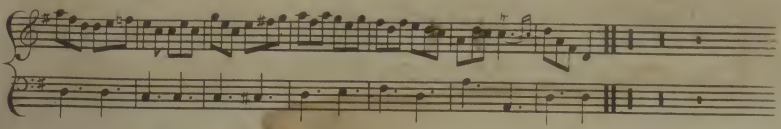
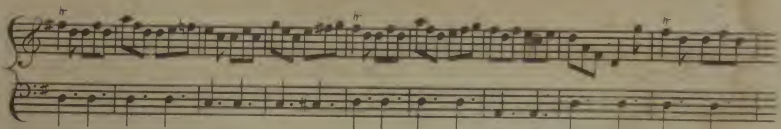
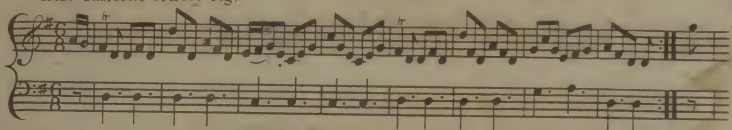
Mrs Murray of Abercrombie's Reel.



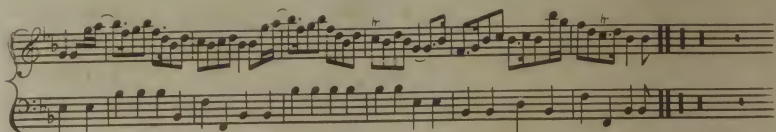
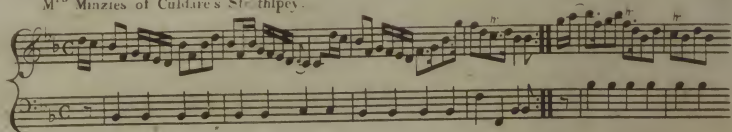
Major Graham



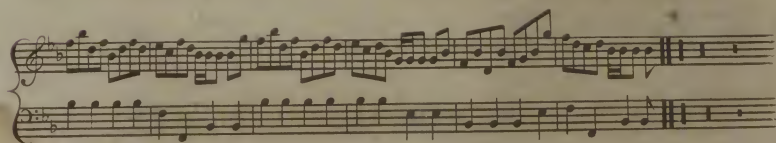
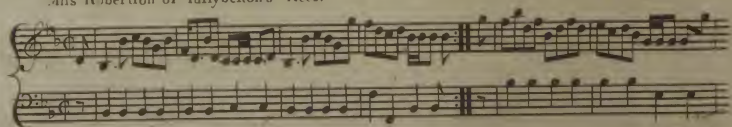
Lady Charlotte Murray Jig.



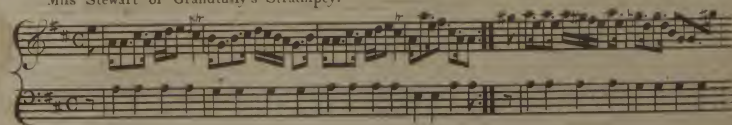
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Miss Robertson of Tullybelton's Reel.

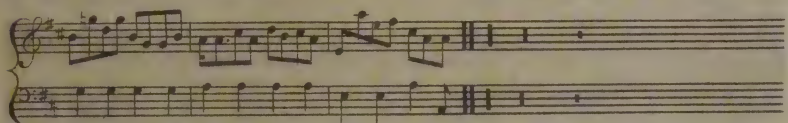
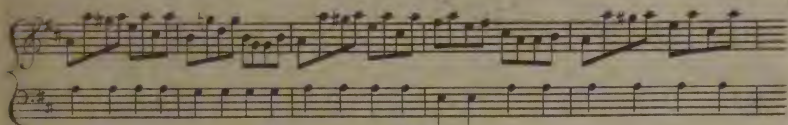
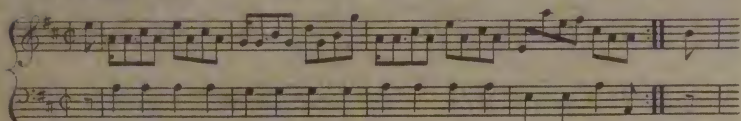


Miss Stewart of Grandtully's Strathspey.

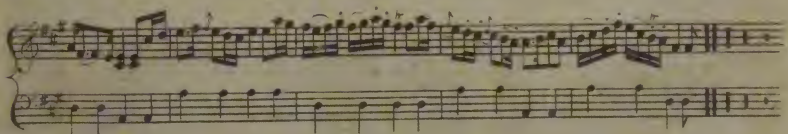
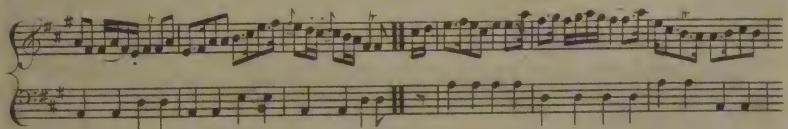
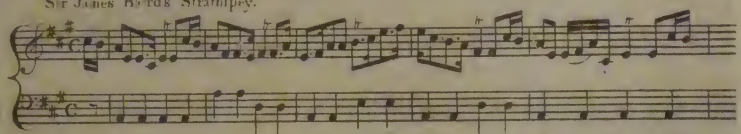


Mrs Stewart's Reel.

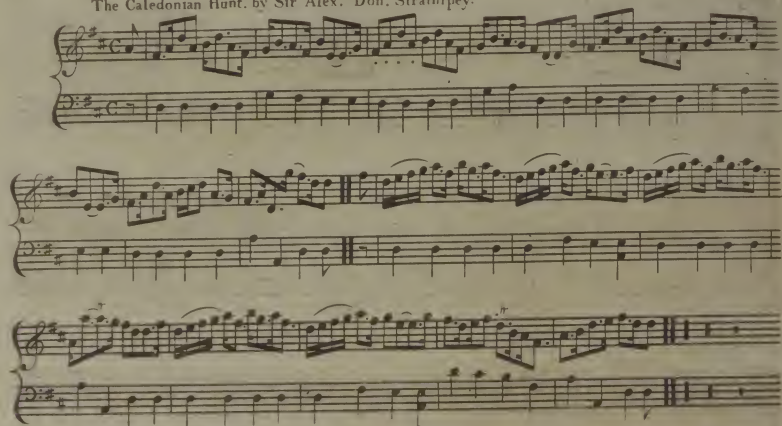
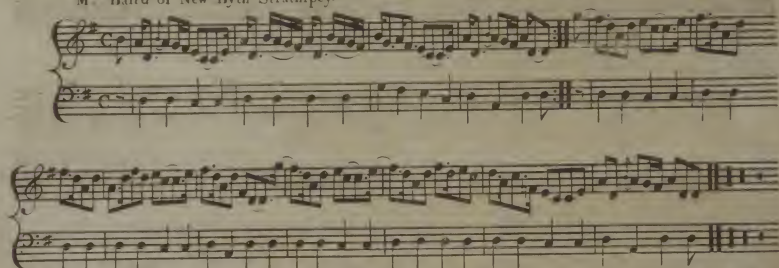
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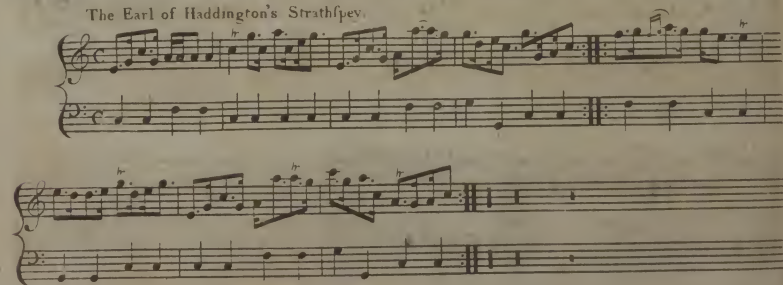
Sir James Boyd's Strathspey.





The Caledonian Hunt, by Sir Alex<sup>r</sup>. Don, Strathispey.M<sup>rs</sup> Baird of New Byth Strathispey.

## The Earl of Haddington's Strathispey.



The Fife Hunt

10

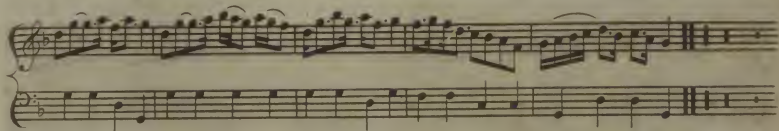
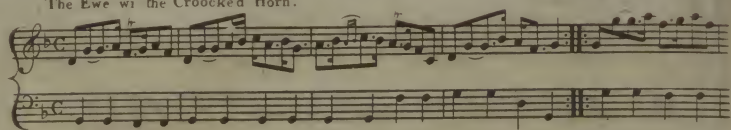
The musical score for 'The Fife Hunt' consists of three systems of music. Each system has a treble and bass staff. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system concludes the piece with a double bar line and repeat signs.

The Drunken Wives of Fochabers A Strathspey.

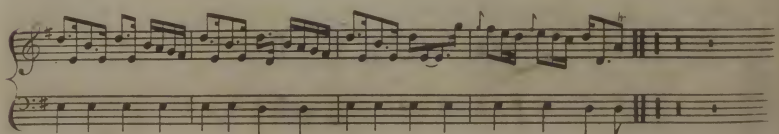
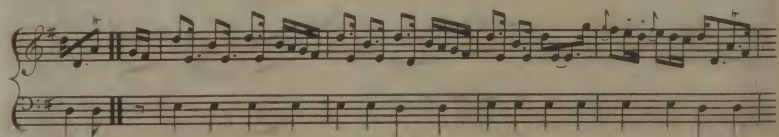
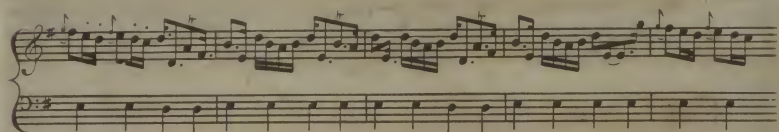
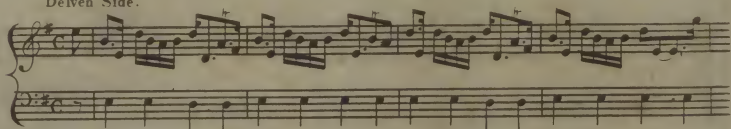
The musical score for 'The Drunken Wives of Fochabers A Strathspey.' consists of three systems of music. Each system has a treble and bass staff. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system continues the melody and bass line. The third system concludes the piece with a double bar line and repeat signs.



## The Ewe wi' the Croocke'd Horn.

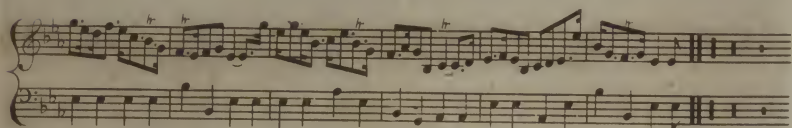
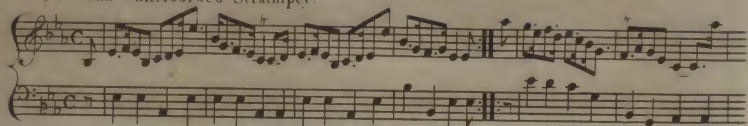


## Delven Side.

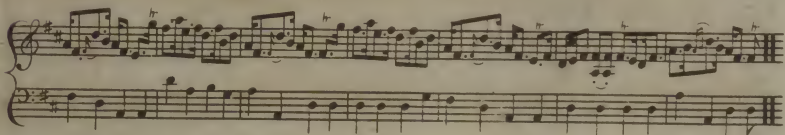
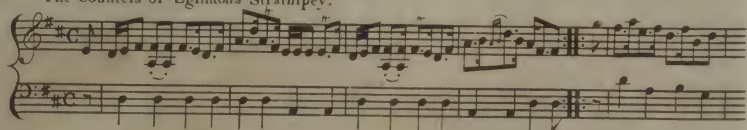


Sir John Whitefoorde's Strathspey.

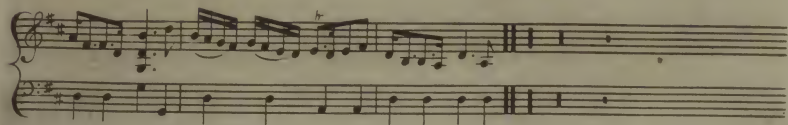
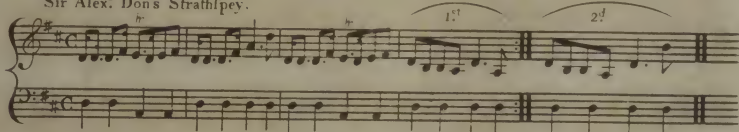
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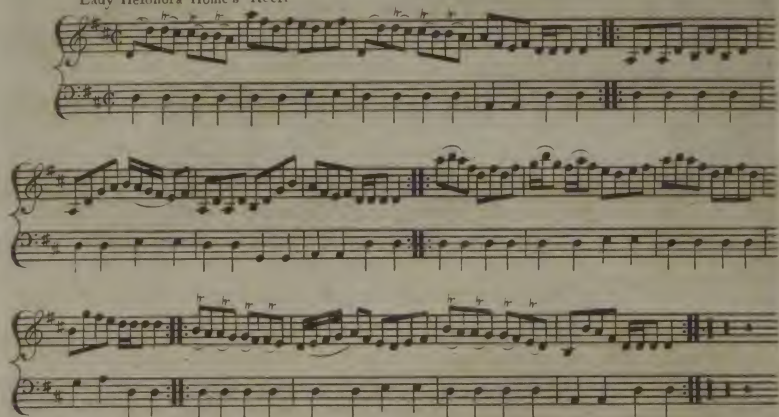
The Countess of Eglinton's Strathspey.



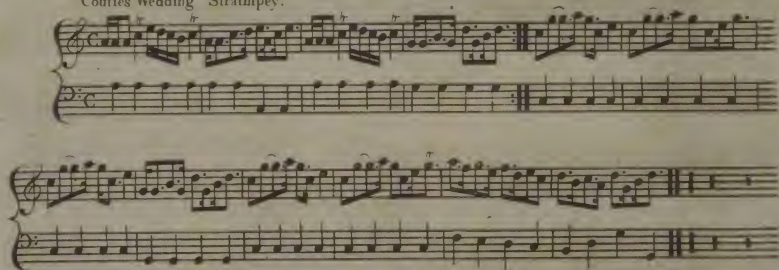
Sir Alex<sup>r</sup>. Don's Strathspey.



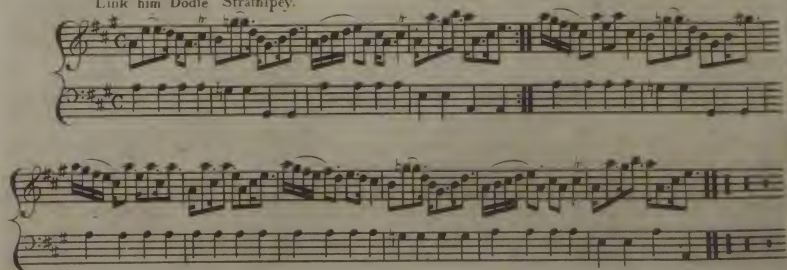
## Lady Helonora Home's Reel.



## Court's Wedding Strathspey.



## Link him Dodie Strathspey.





Waltz Lång or the lifting of the Långan Reel

14

The musical score consists of four systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble staff is a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

M<sup>rs</sup> Wright of Laton's Strathspey.

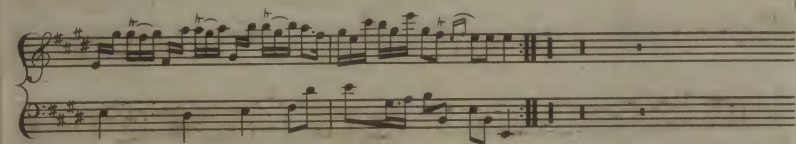
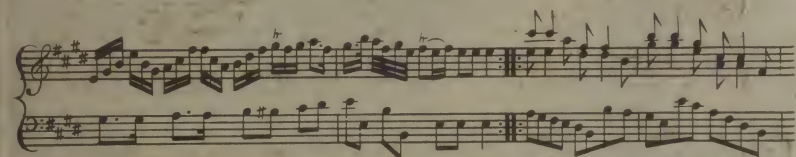
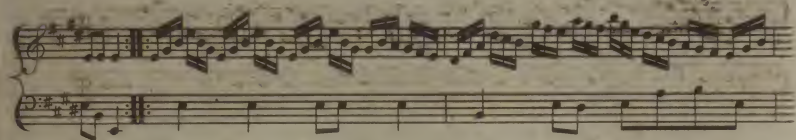
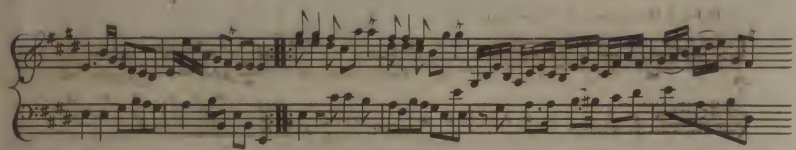
The musical score consists of two systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the treble staff is a continuous eighth-note pattern, while the bass staff provides a simple harmonic accompaniment of quarter notes. The piece concludes with a double bar line and repeat dots.

## Duncan Davidson with Variations.

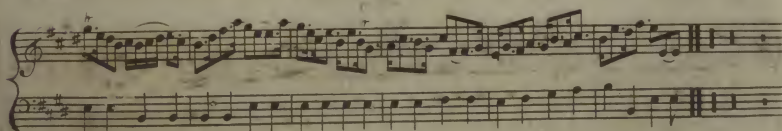
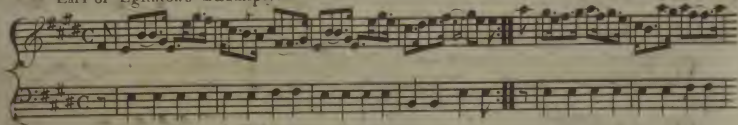
Slow

The image shows a handwritten musical score on aged paper. The title 'Duncan Davidson with Variations.' is written at the top. Below the title, the word 'Slow' is written. The score consists of six systems of music, each with a treble and bass staff. The treble staff contains complex, fast-moving melodic lines with many beamed notes and slurs. The bass staff contains simpler, more rhythmic accompaniment. The notation is in a historical style, with some notes having 'r' or 'tr' above them, possibly indicating trills or ornaments. The paper is slightly discolored and shows signs of age.

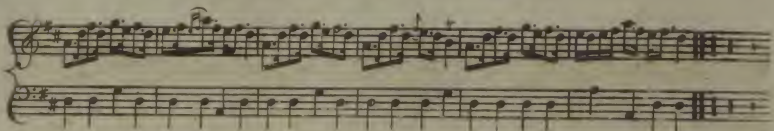
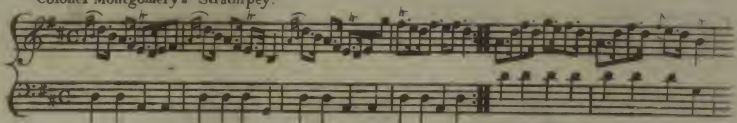




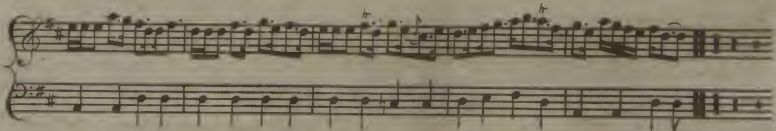
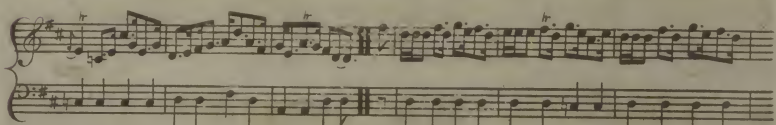
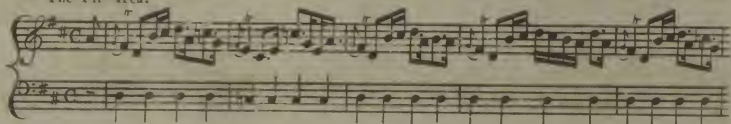
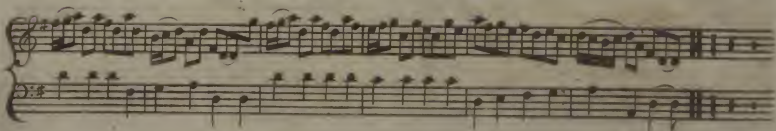
Earl of Eglinton's Strathspey.



## Colonel Montgomery's Strathspey.

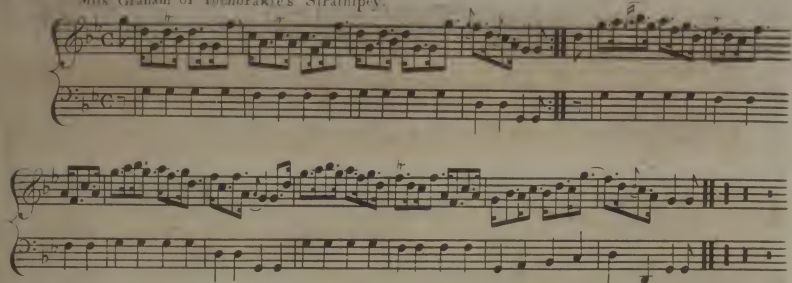


## The Fir Tree.

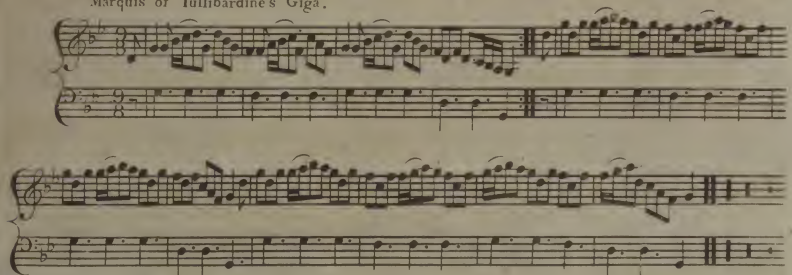
M<sup>r</sup>. Minzies of Culdare's Reel.

Miss Graham of Inshbrackie's Strathspey.

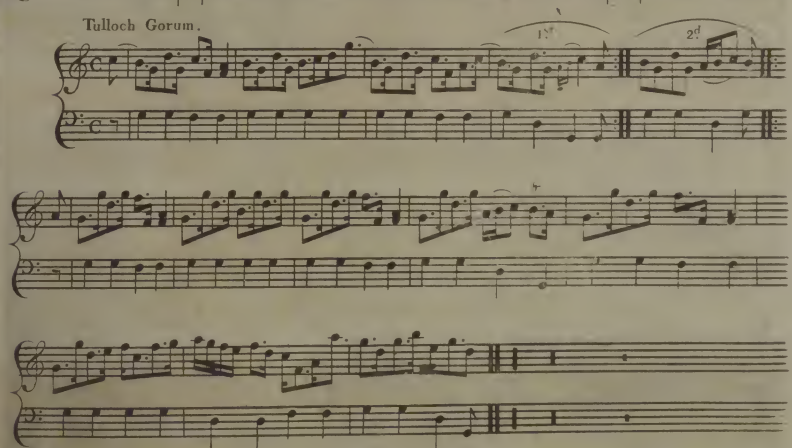
14



Marquis of Tullibardine's Giga.

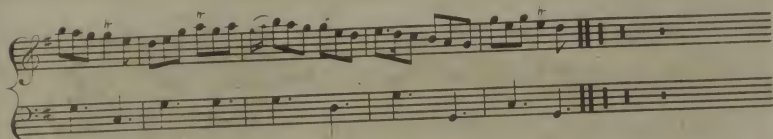
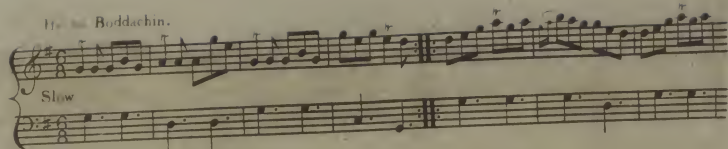


Tulloch Gorum.

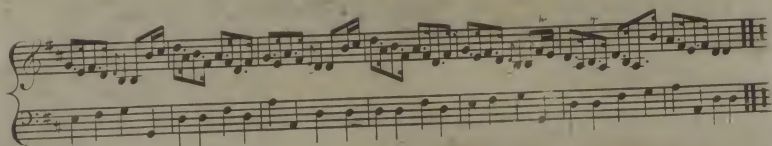
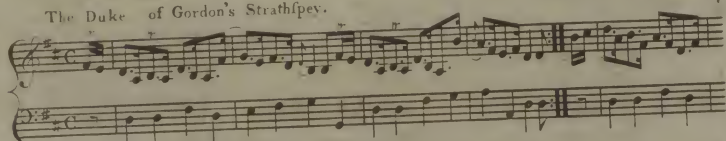




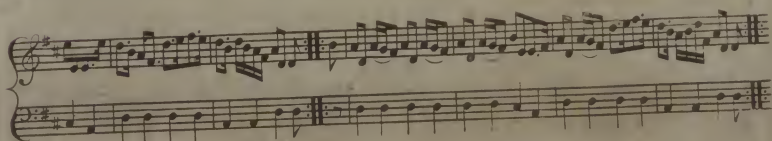
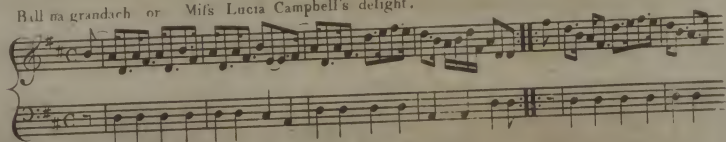
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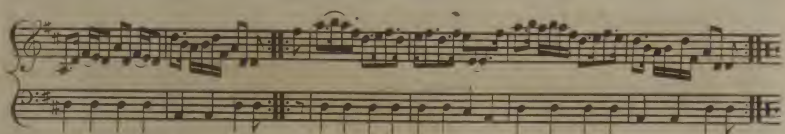
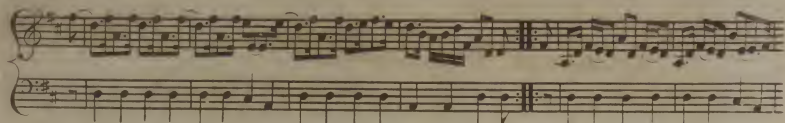


## The Duke of Gordon's Strathspey.

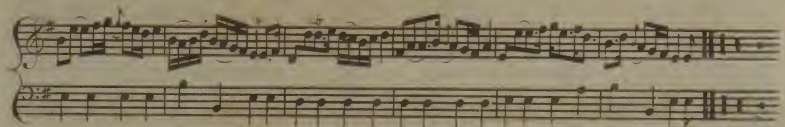
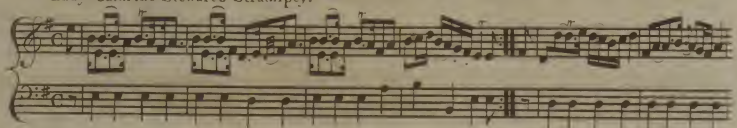


## Bell na grandach or Miss Lucia Campbell's delight.

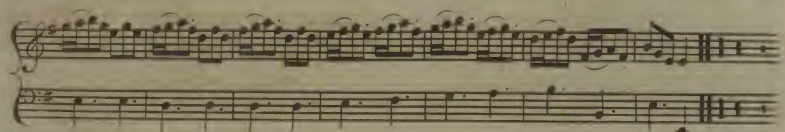
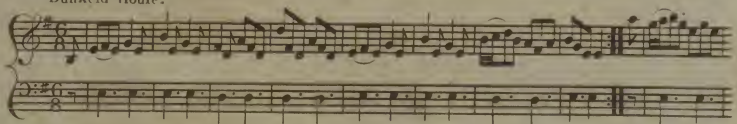


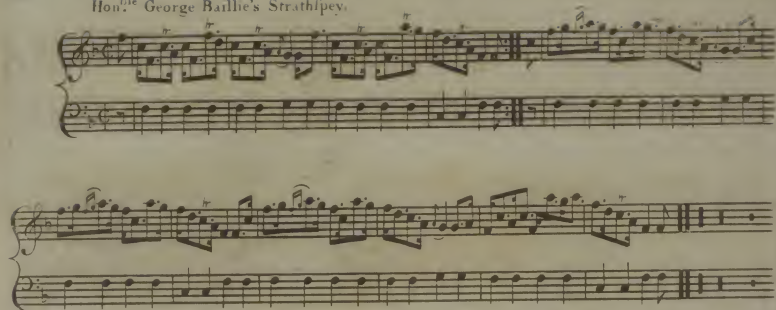


Lady Cathrine Stewart's Strathspey.

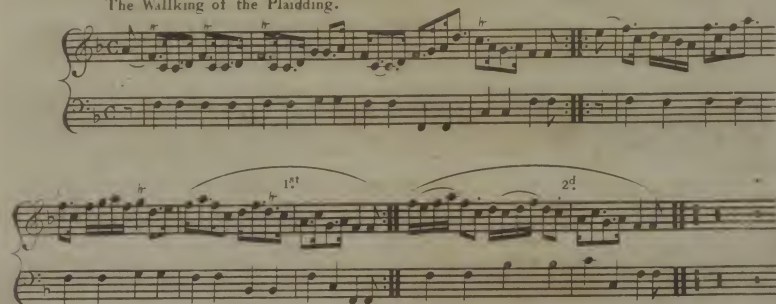


Dunkeld Houfe.

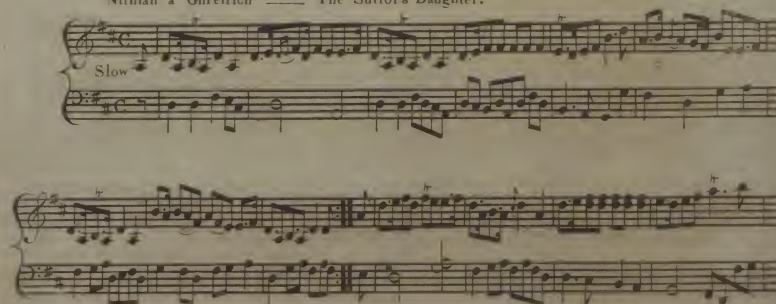


Hon.<sup>ble</sup> George Baillie's Strathpey.

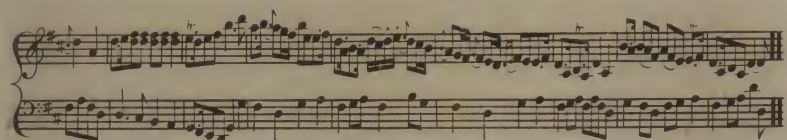
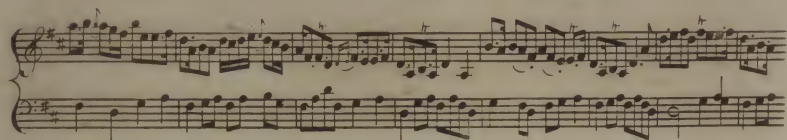
## The Wallking of the Plaiding.



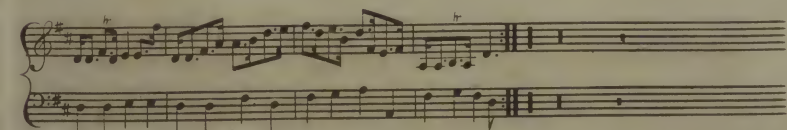
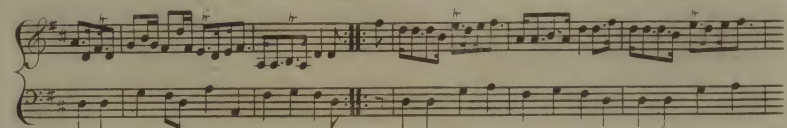
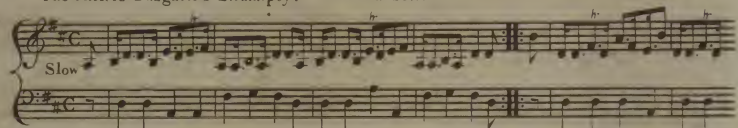
## Nithian a Ghreilich — The Suttor's Daughter.



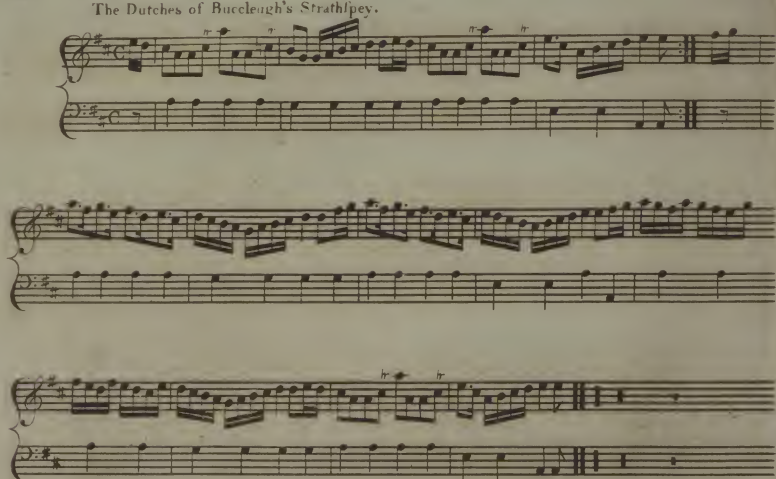




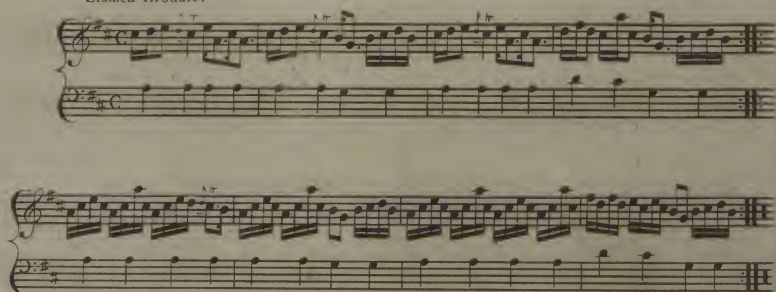
The Millers Daughter's Strathspey. Old Sett.



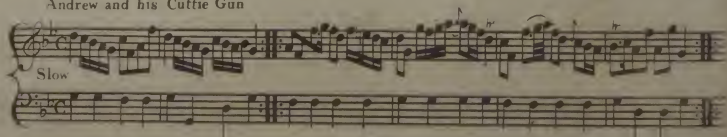
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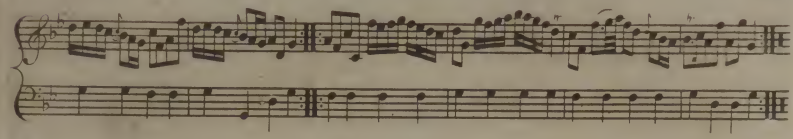


## Siomen Broddie.

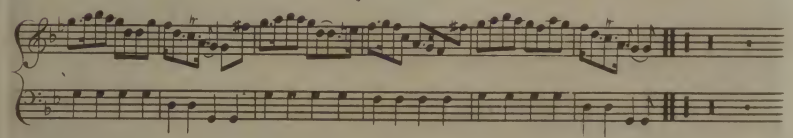
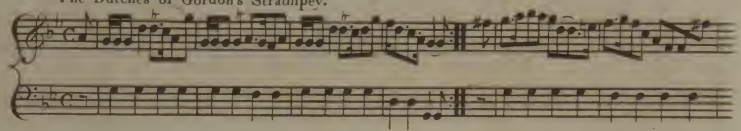


## Andrew and his Cuttie Gun

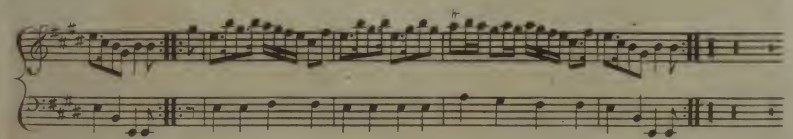
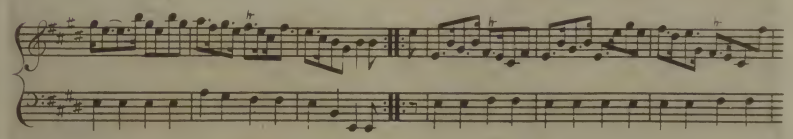
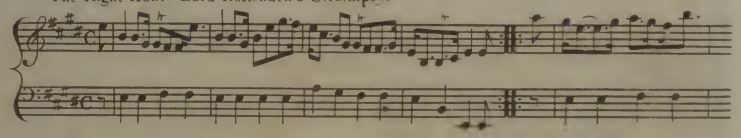




The Dutches of Gordon's Strathspey.

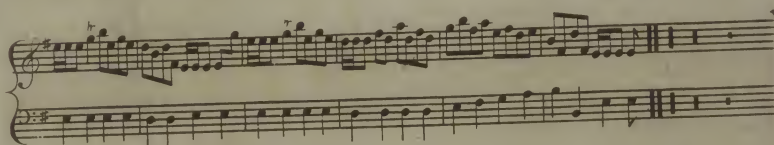


The Right Hon.<sup>ble</sup> Lord Ballenden's Strathspey.

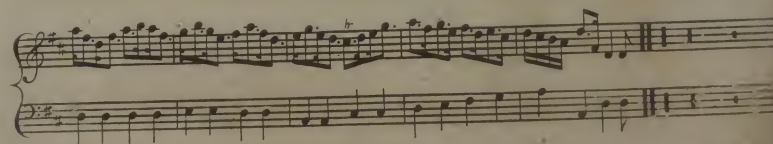
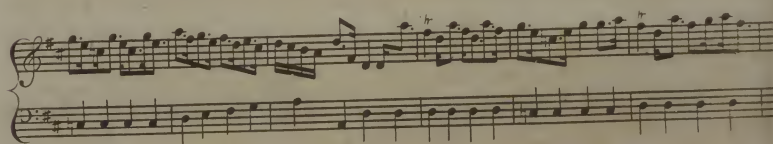
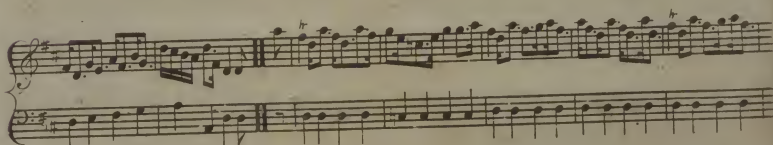
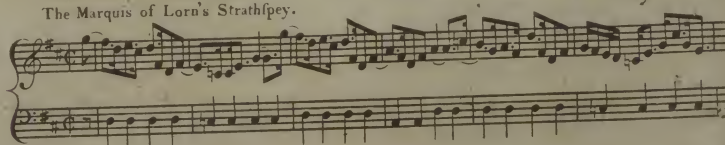




## Dunkeld Harmitage Reel.

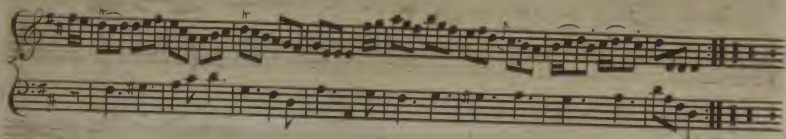
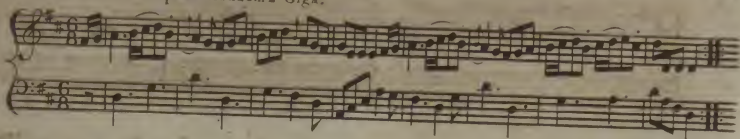


## The Marquis of Lorn's Strathspey.

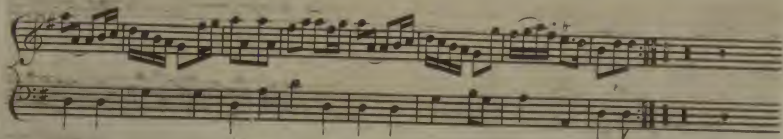
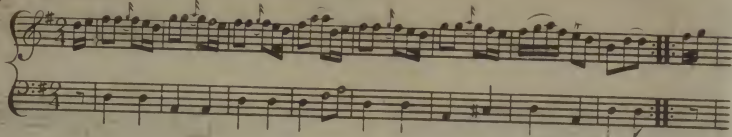


M<sup>r</sup> Charles Sharp of Hoddon's Giga.

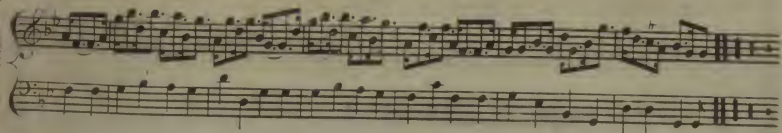
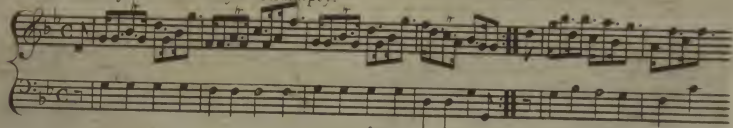
26



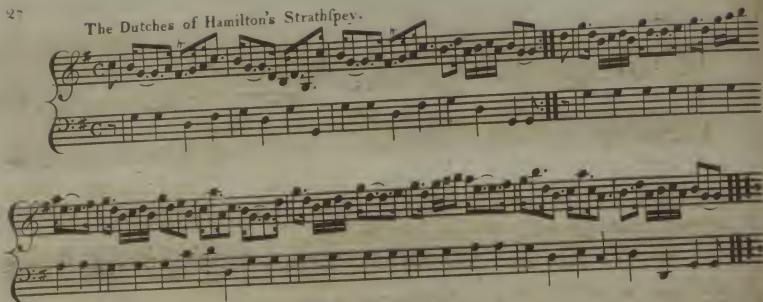
Kilecrankie.



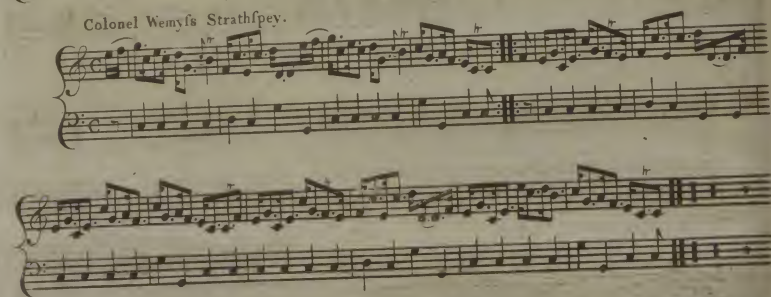
M<sup>r</sup> Murray of Abercarney's Strathspey.



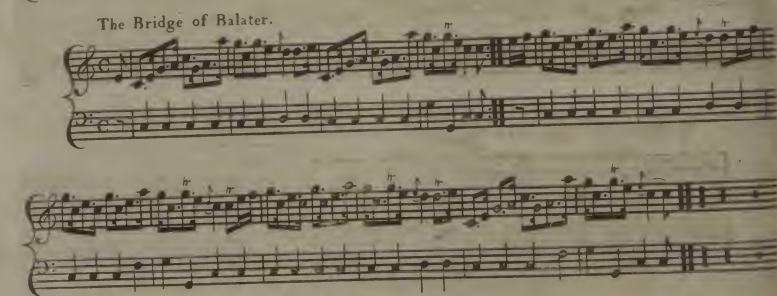
## The Dutches of Hamilton's Strathspey.



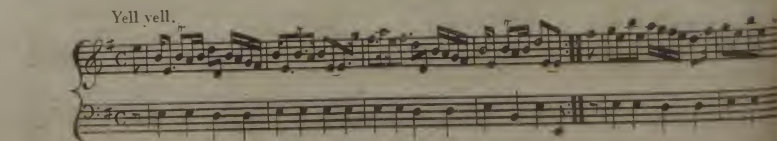
## Colonel Wemy's Strathspey.



## The Bridge of Balater.



## Yell yell.





91

The image shows a handwritten musical score on a single page, numbered 91 in the top right corner. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The music is a strathspey reel, characterized by its 4/4 time signature and the presence of ornaments (marked 'tr' or 'hr') over certain notes. The piece consists of several measures, with some measures containing multiple notes beamed together. The notation is clear and legible, with some measures ending in double bar lines. The paper is aged and slightly discolored, with some visible wear and tear along the edges.

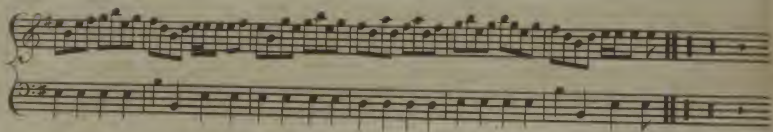
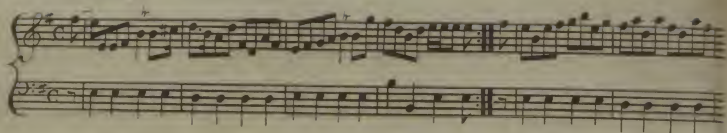
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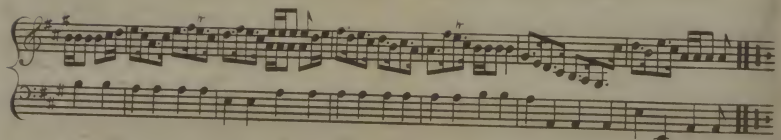
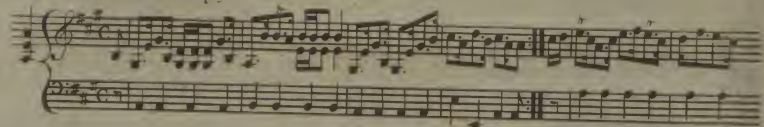
Gow, Niel

A collection of strathspey reels,  
with a bass for the violoncello or  
for the harpsichord. (1785)

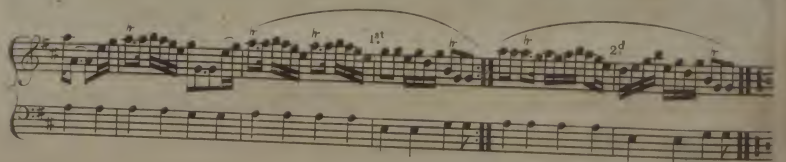
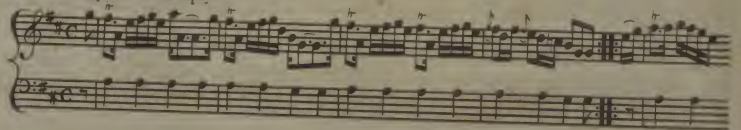
Mrs Johnston of Hillton's Reel.



Kilrack's Strathspey.

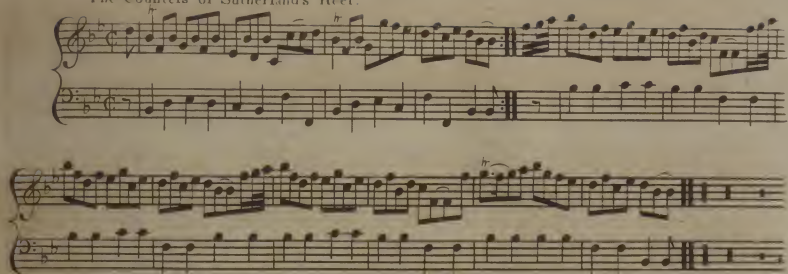


The Fyket Strathspey.

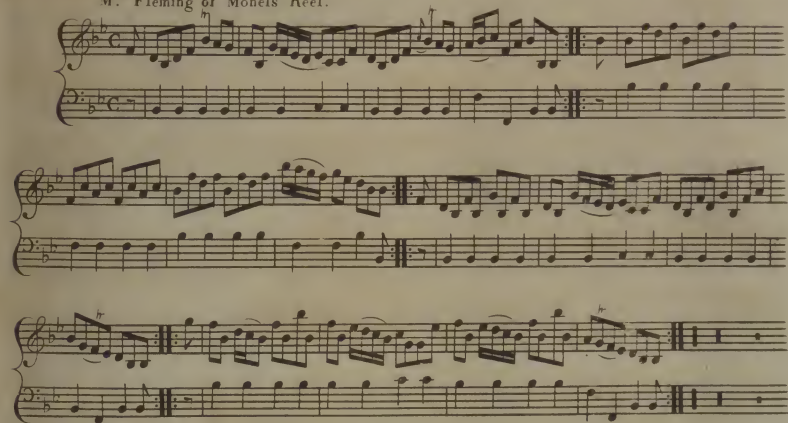


The Countess of Sutherland's Reel.

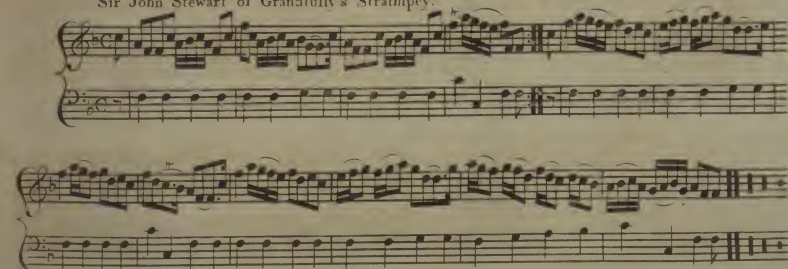
30



M<sup>rs</sup> Fleming of Monels Reel.

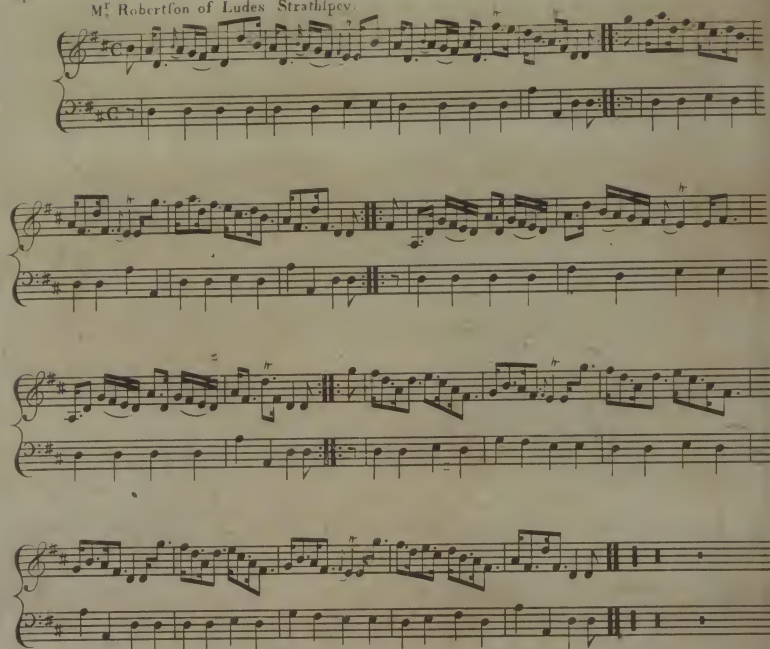


Sir John Stewart of Grandtully's Strathspey.

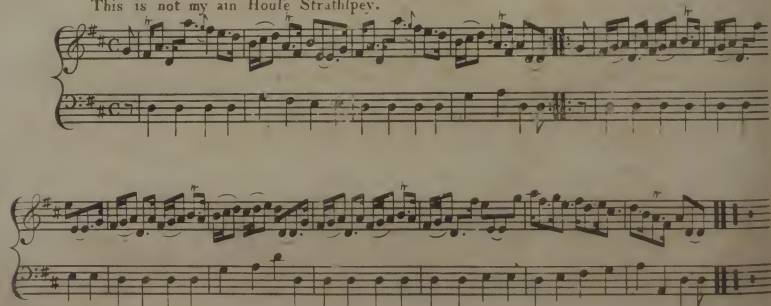




M<sup>r</sup> Robertfon of Ludes Strathspey.



This is not my ain Houfe Strathspey.



Duke of Argyle's Strathspey.

12

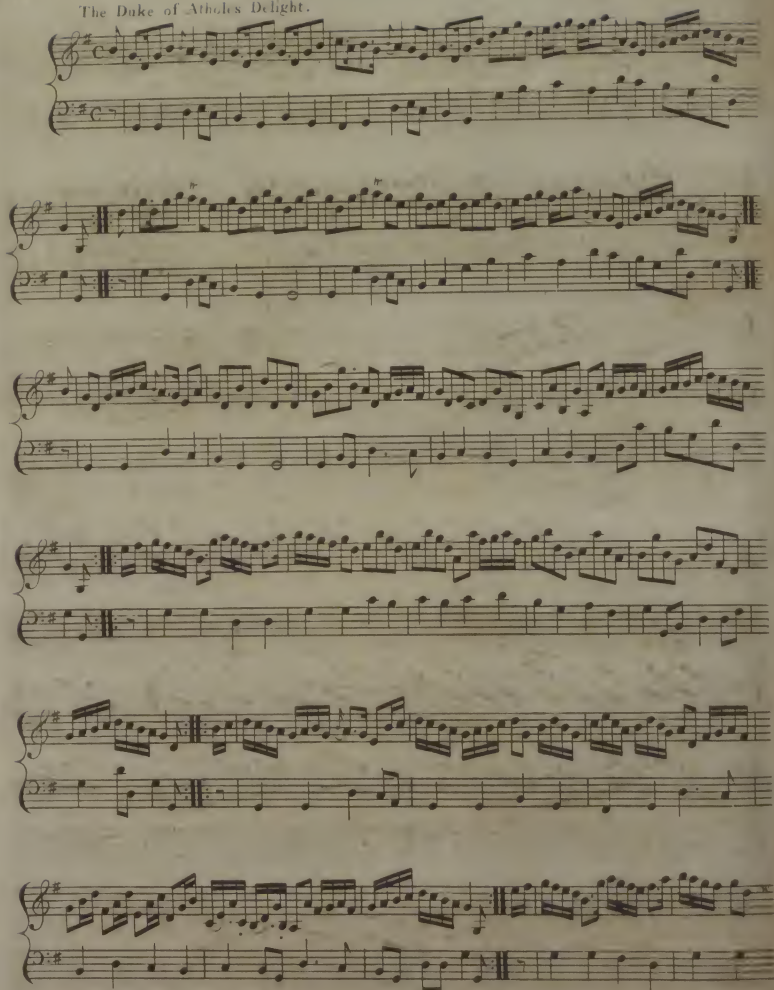
Slow

Tail Tiddle for the Harpsichord and German Flute by M<sup>r</sup> Nisbet.

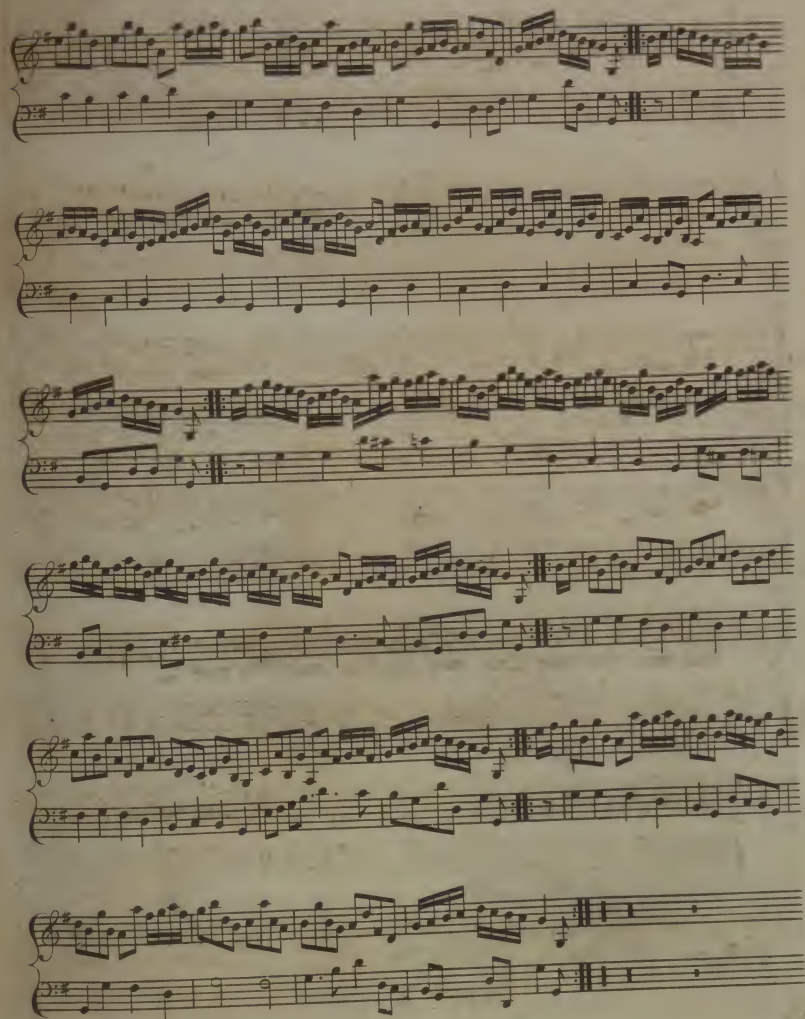
Pompolo

Fine Minore

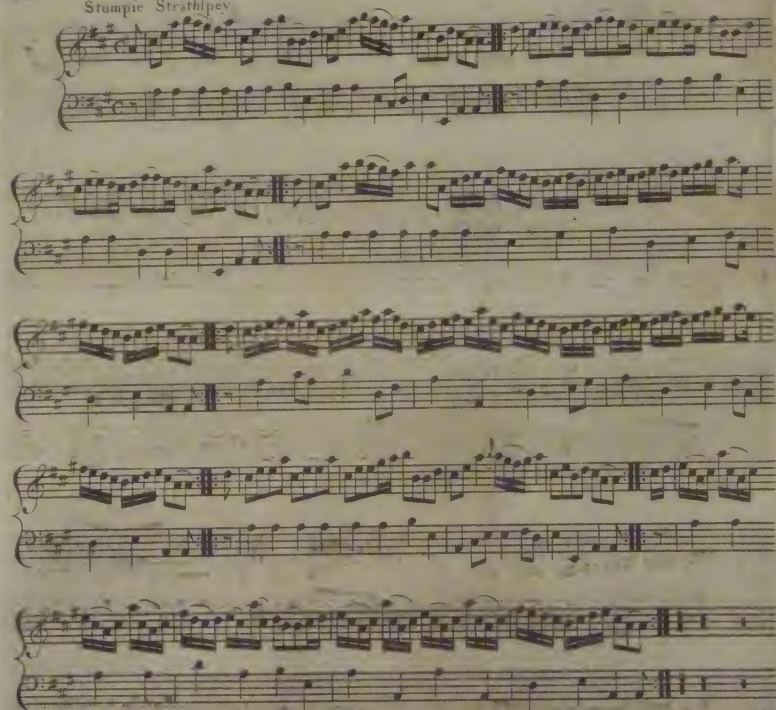
The Duke of Atholes Delight.



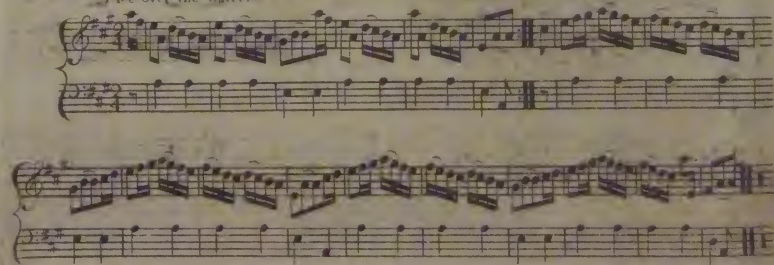




## Stampie Strathpey

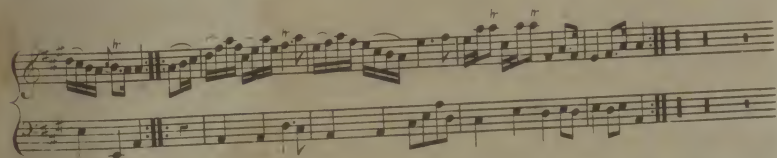
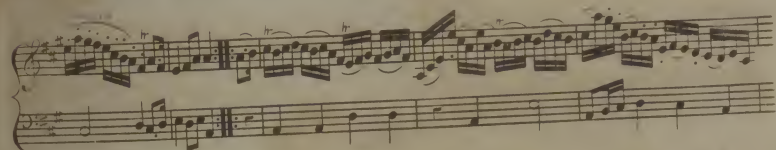
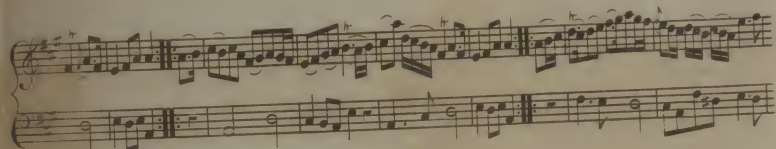
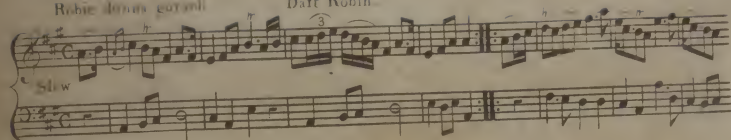


## Flye over the Water.

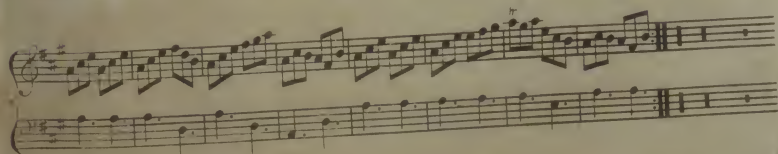
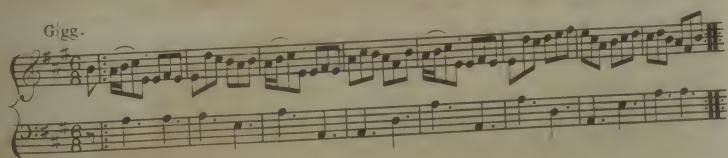


## Robin domas garrell

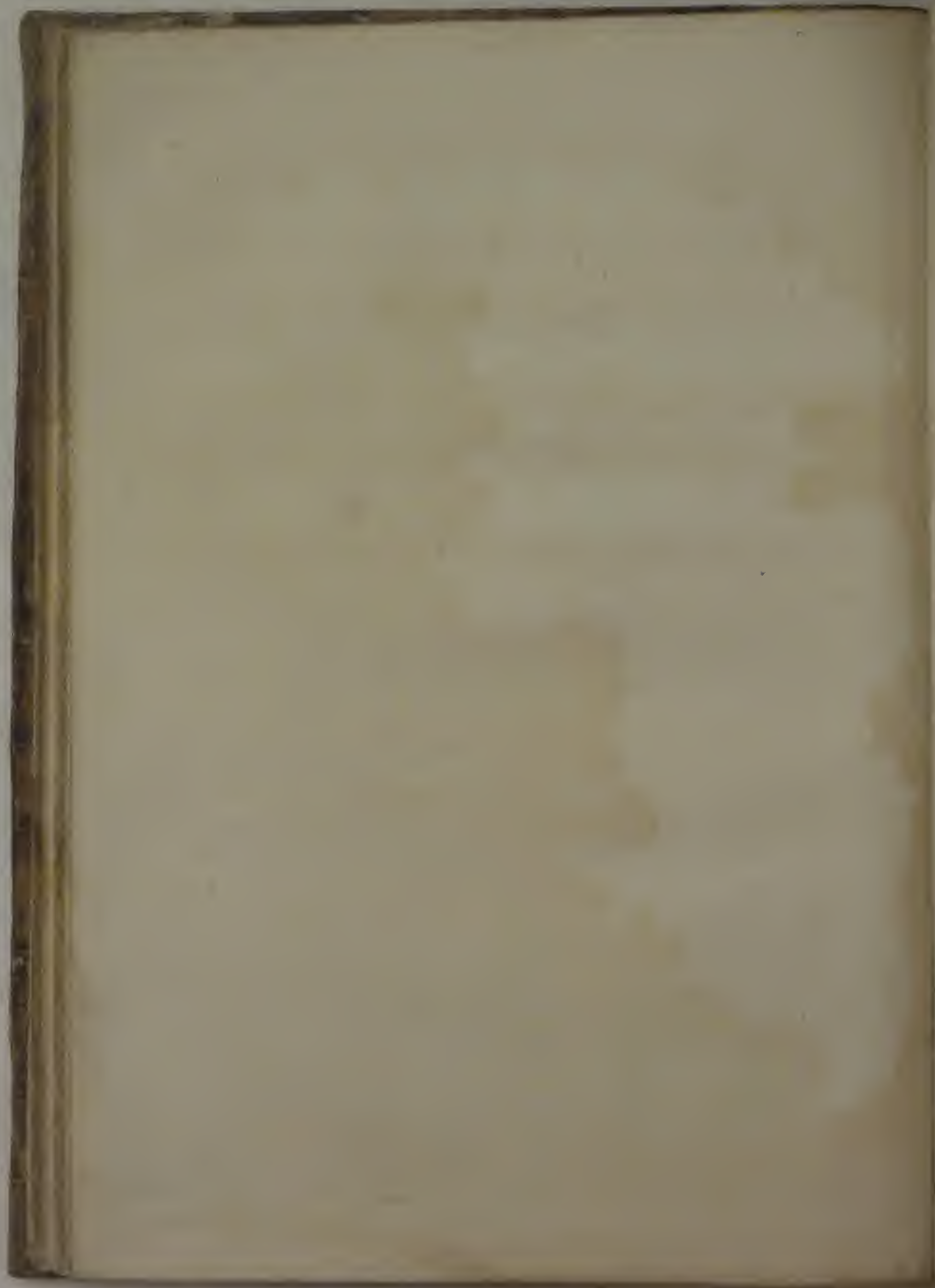
## Daft Robin.



## Gigg.







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A collection of strawspey reeds  
with a bass for the violoncello or  
for the harpsichord (1785)

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of

Strathspey Reels &c.

for the

Piano-Forte, Violin, AND Violoncello

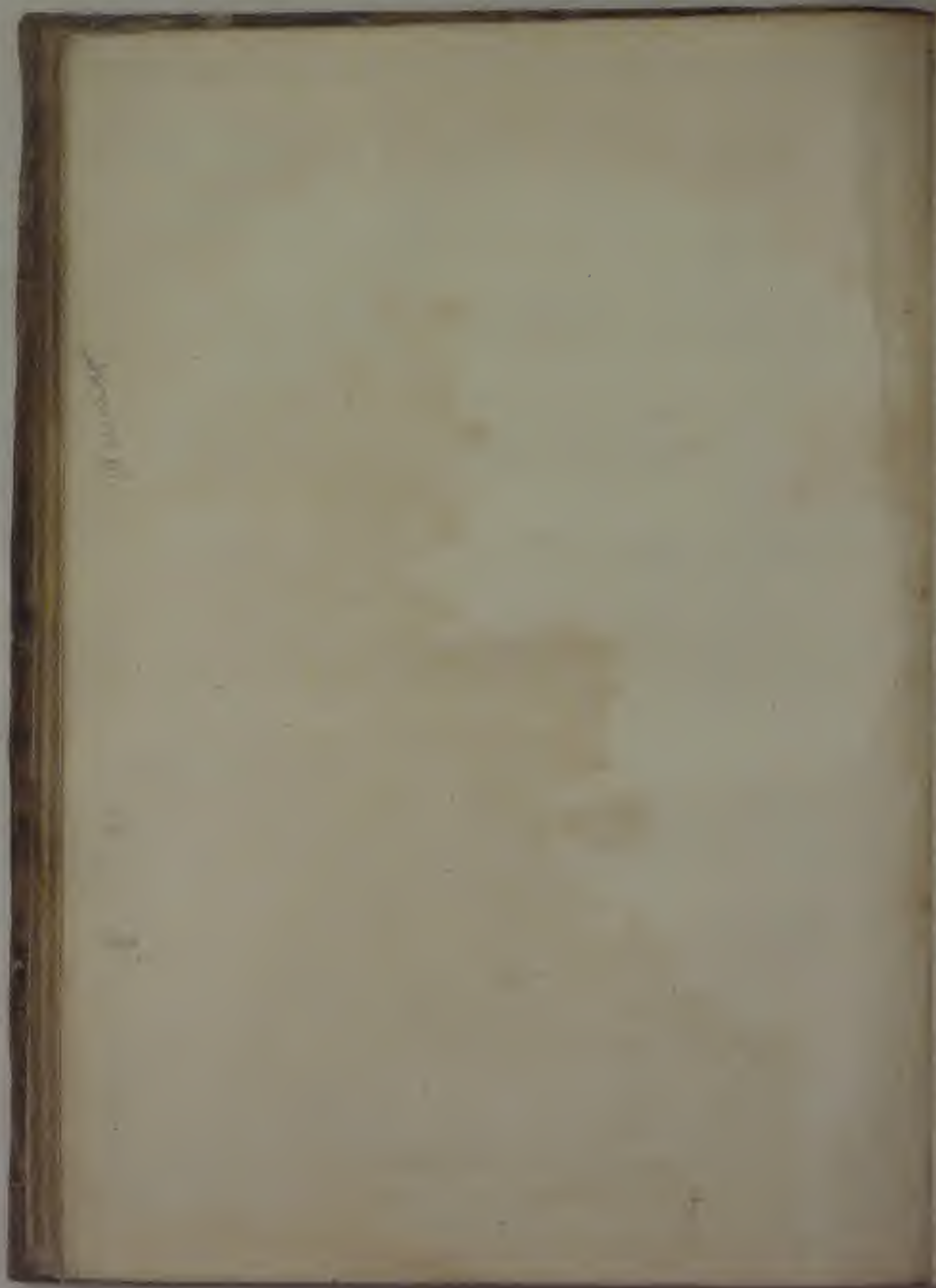
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The Marchioness of Tweeddale

By NIEL GOW at DUNKELD

Entered in Stationers Hall

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1

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by Nath. Gow

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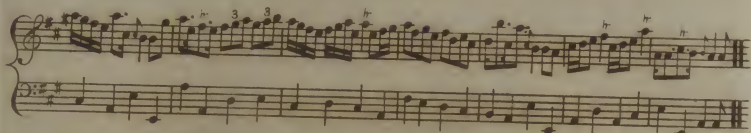
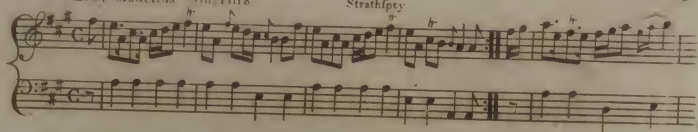
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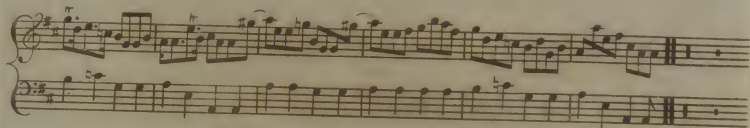
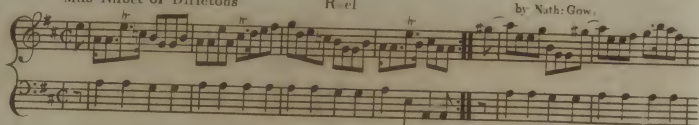
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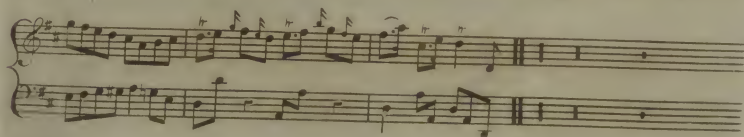
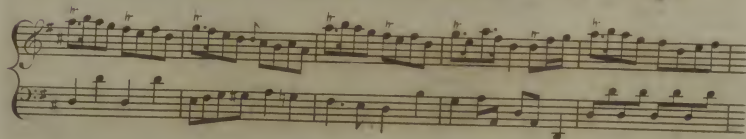
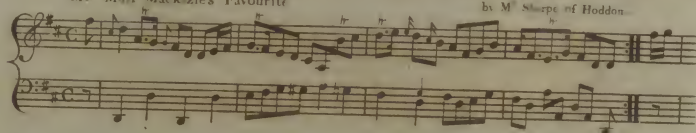
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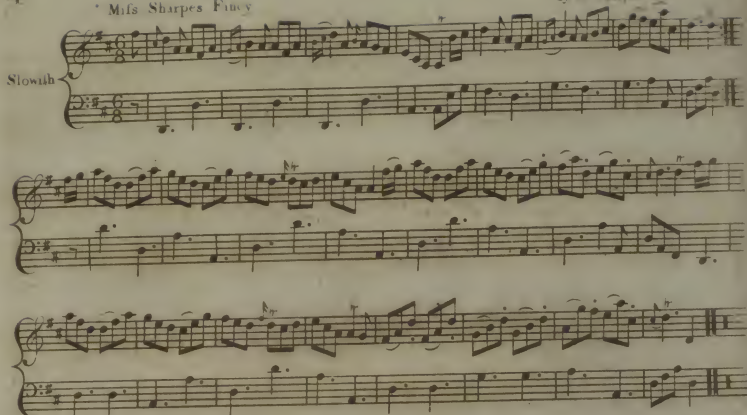
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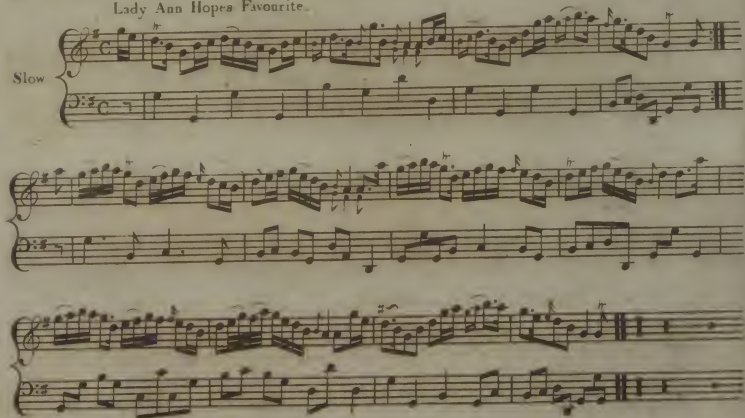
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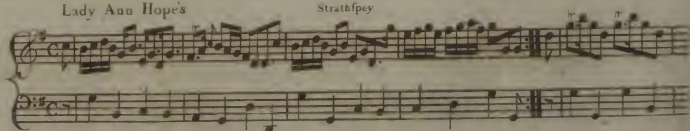
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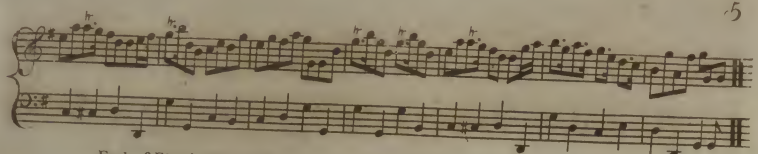
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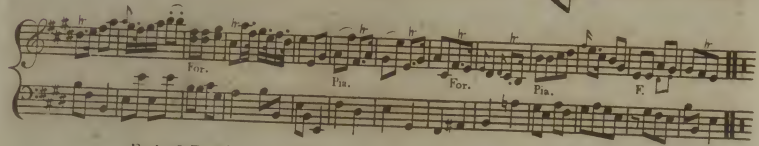
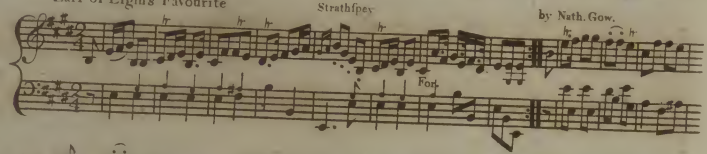


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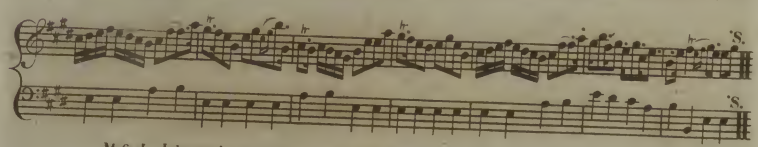
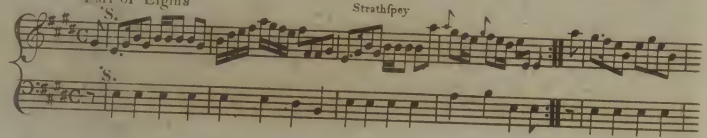
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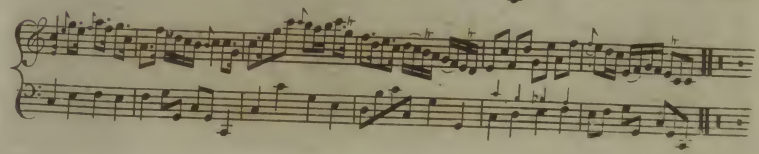
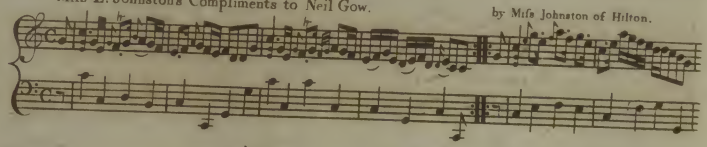
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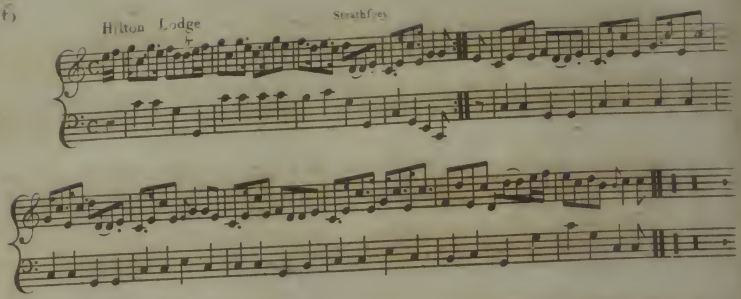
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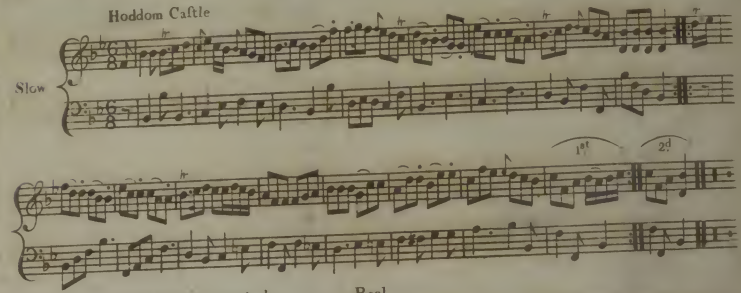
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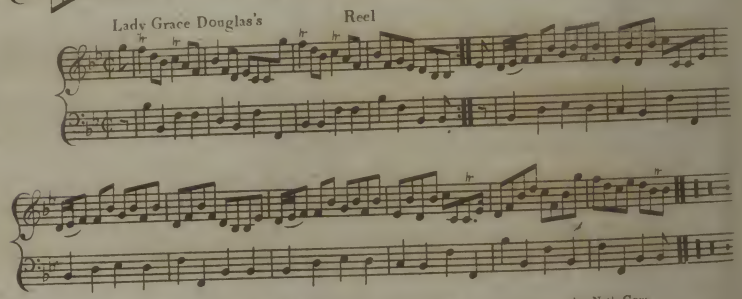
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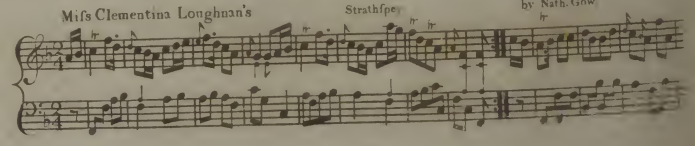


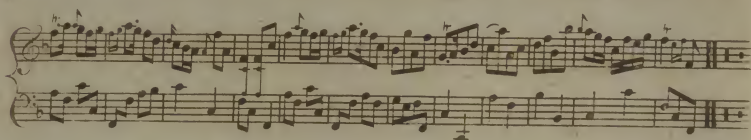
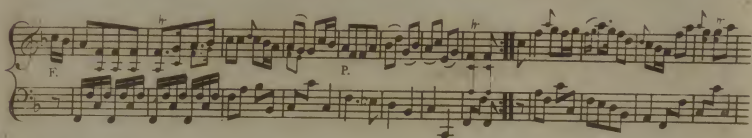
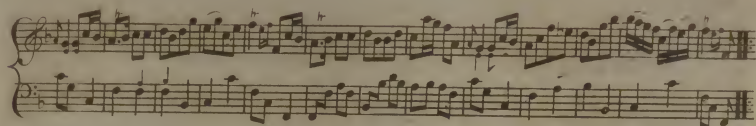
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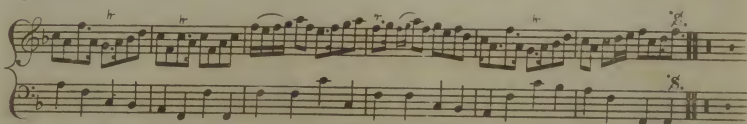
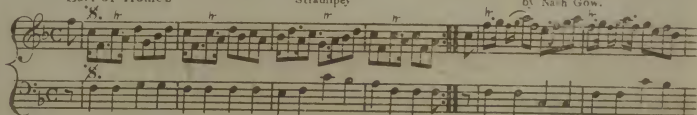




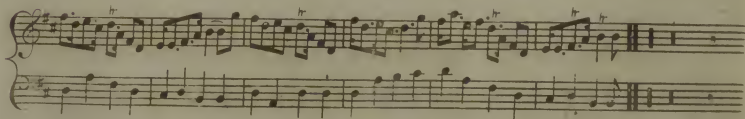
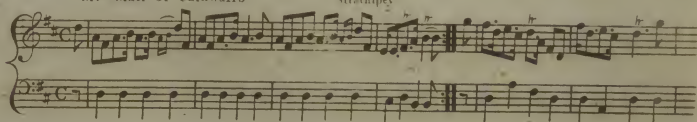
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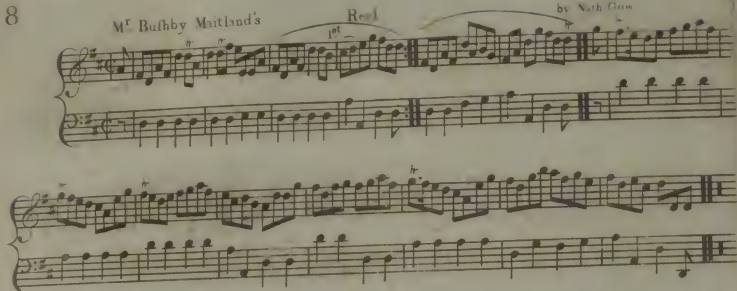
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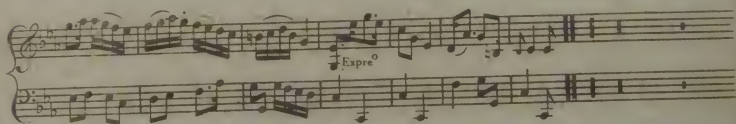
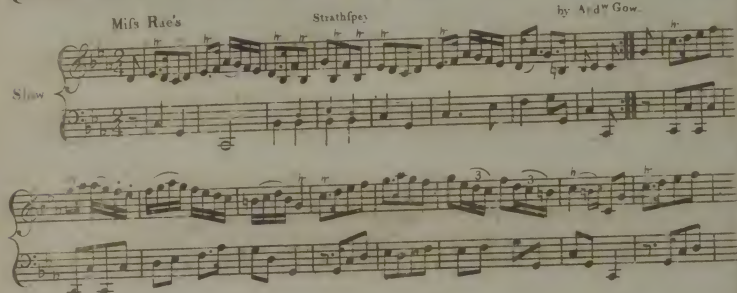


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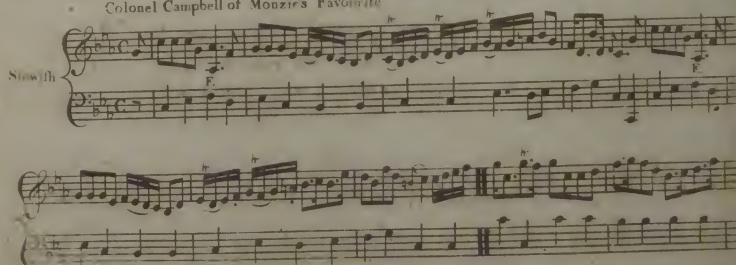
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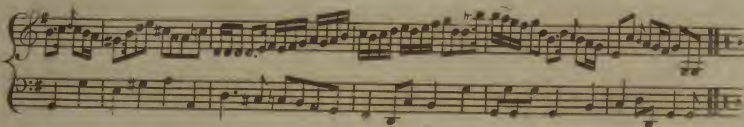
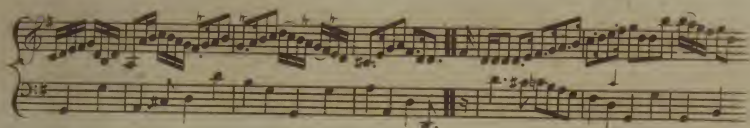
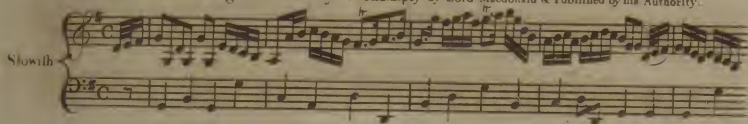
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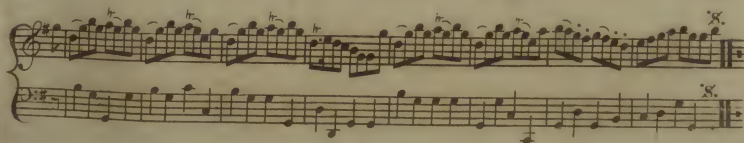
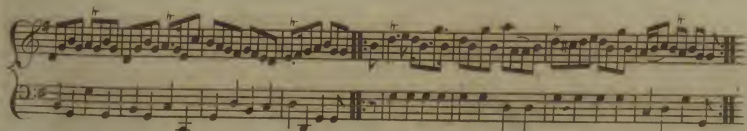
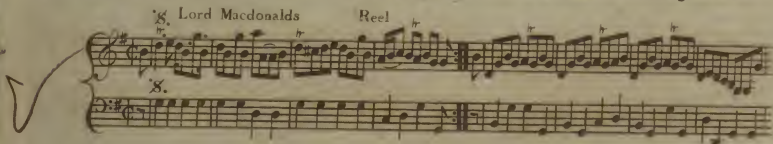




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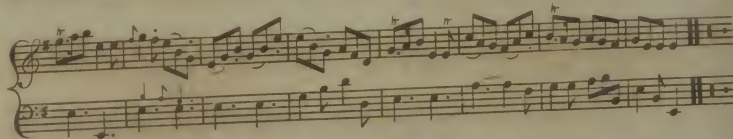
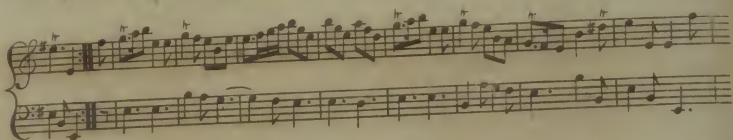
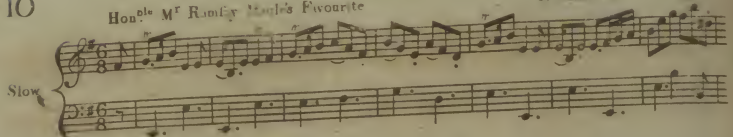


Lord Macdonalds Reel

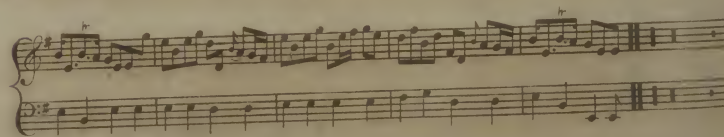
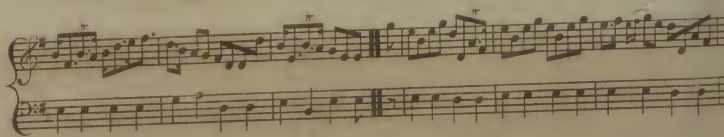
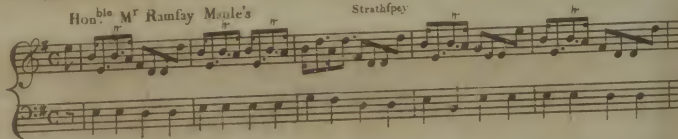


Hon<sup>ble</sup> Mr Ramfay Moule's Favourite

by Nathl Gow

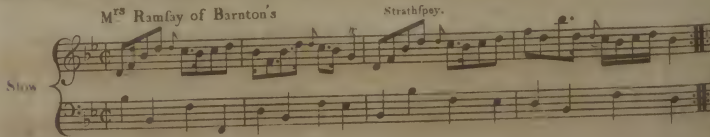
Hon<sup>ble</sup> Mr Ramfay Moule's

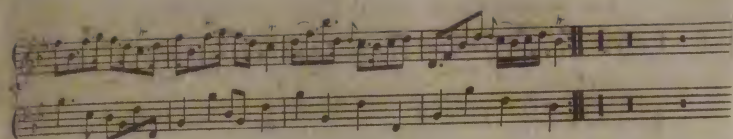
Strathspey



## Mr Ramfay of Barnton's

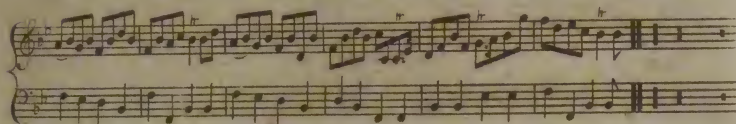
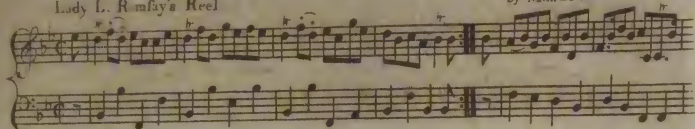
Strathspey.





## Lady L. Ramsay's Reel

by Nath:Gow

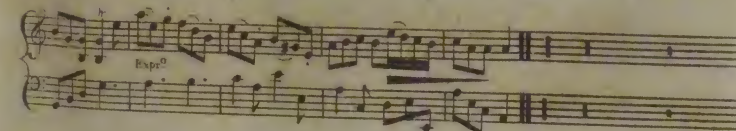
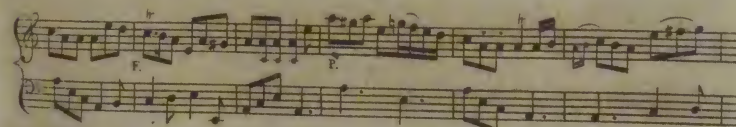
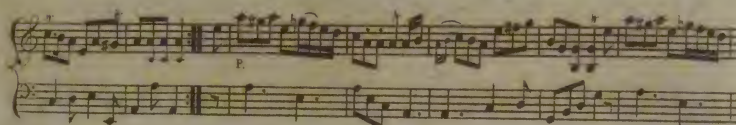
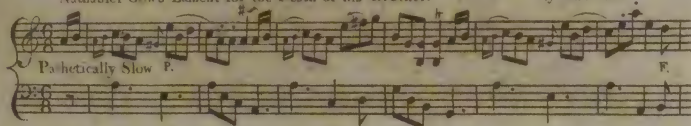


## Nathaniel Gow's Lament for the Death of his Brother.

by Nath:Gow.

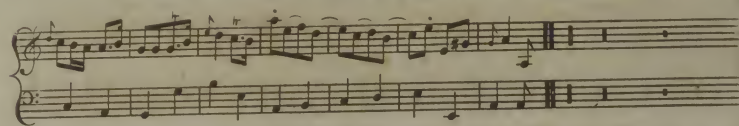
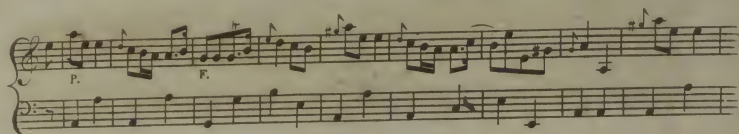
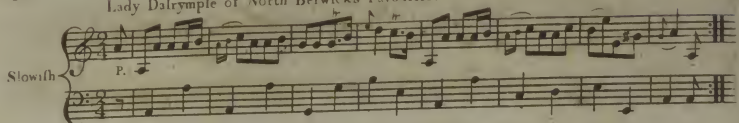
Pathetically Slow P.

F.

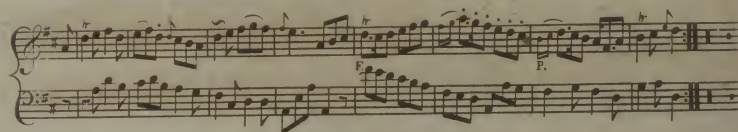
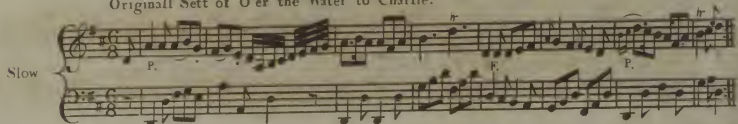




## Lady Dalrymple of North Berwick's Favourite.

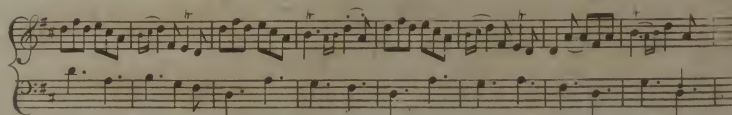
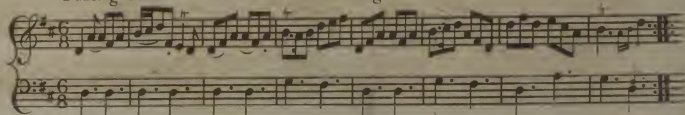


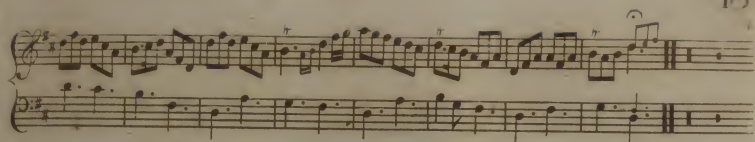
## Originall Sett of O'er the Water to Charlie.



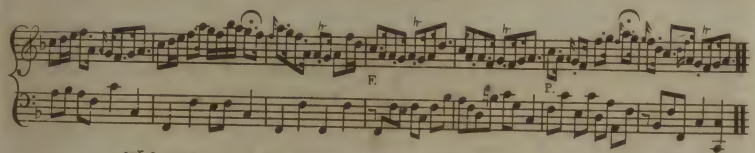
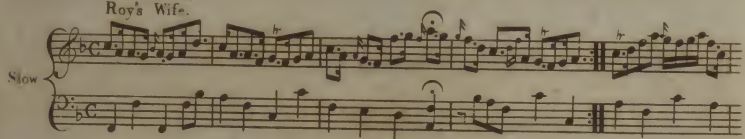
## Dancing Sett.

## or Withaw's Delight.

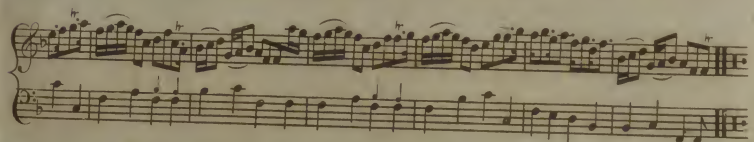
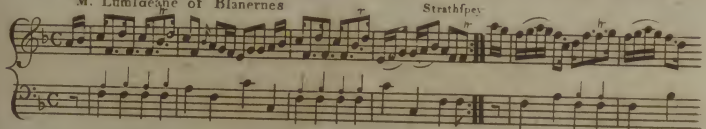




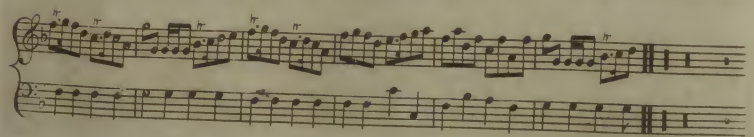
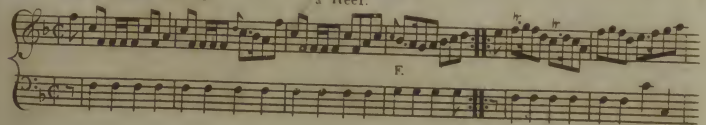
## Roy's Wife.

M<sup>r</sup>. Lumfague of Blarney's

## Strathspey

M<sup>r</sup>. Dun's Frolick

## 3 Reel.

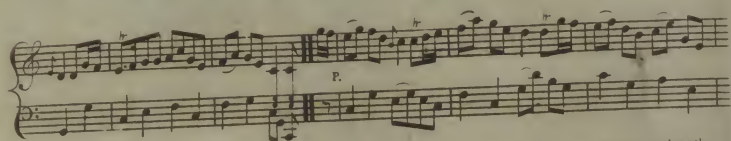
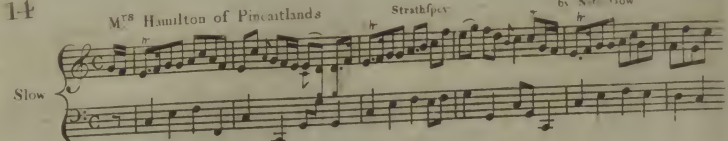
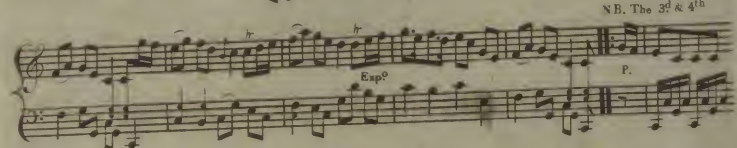
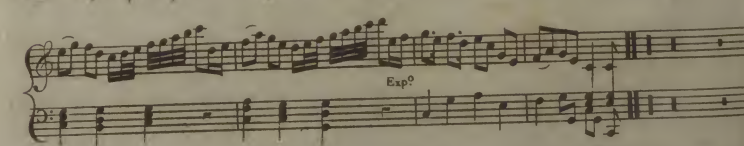
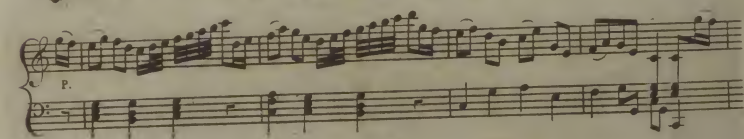
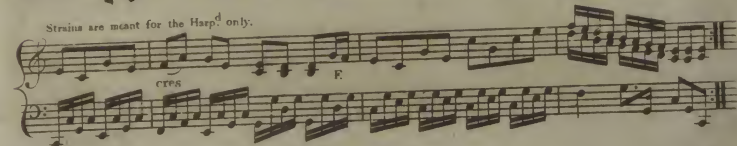


M<sup>rs</sup> Hamilton of Pincatlands

Strathspey

by Nath. Gow

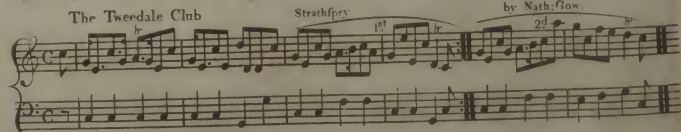
Slow

N.B. The 3<sup>d</sup> & 4<sup>th</sup>Strains are meant for the Harp<sup>d</sup> only.

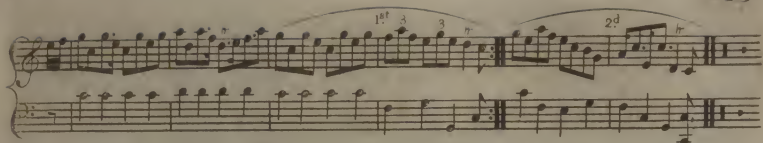
## The Tweedale Clnb

Strathspey

by Nath. Gow



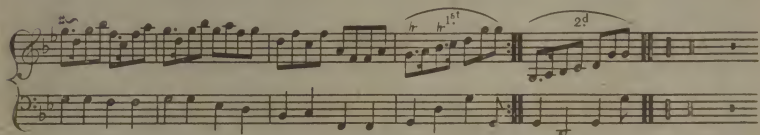
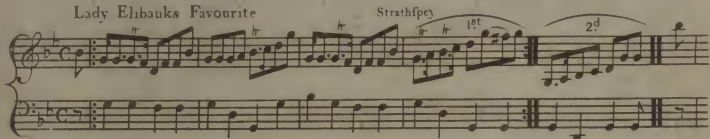
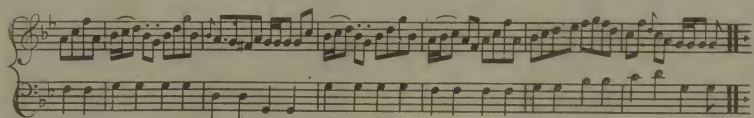
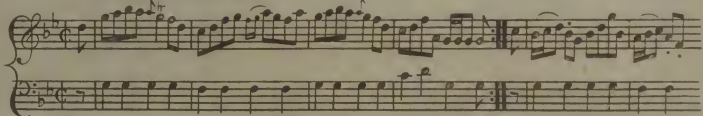




## Lady Elibauks Favourite

Strathspey

Slow

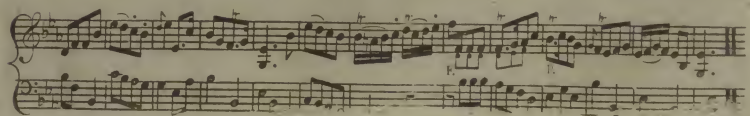
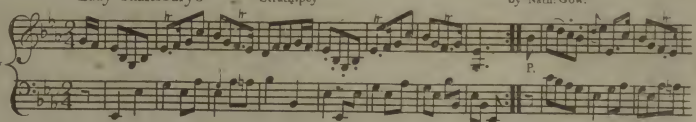
Hon<sup>bl</sup> Miss Charteris's Reel

## Lady Shaftsbury's

Strathspey

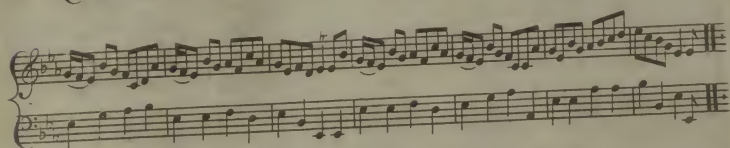
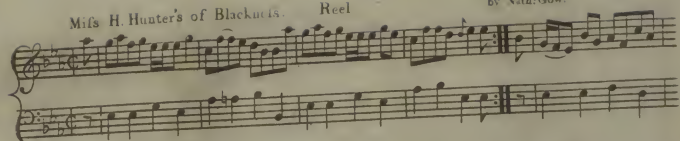
by Nath: Gow.

Slow



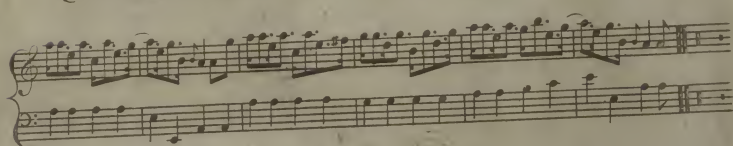
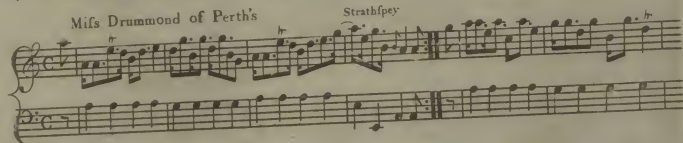
## Miss H. Hunter's of Blackcraig. Reel

by Nath: Gow.



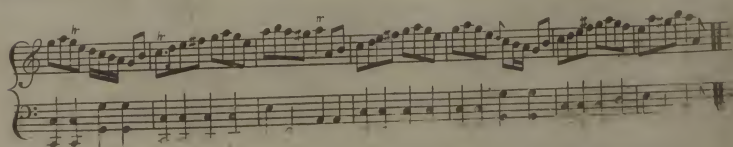
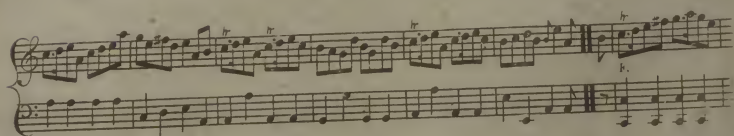
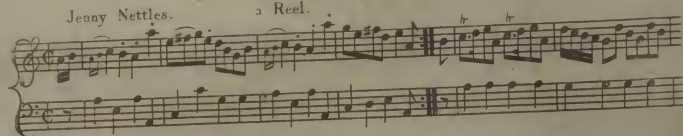
## Miss Drummond of Perth's

Strathspey



## Jenny Nettles.

a Reel.

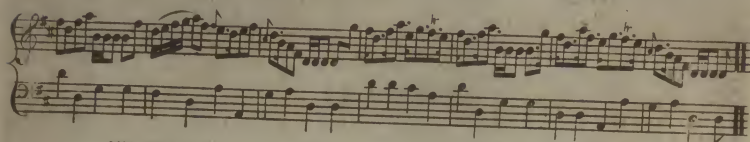
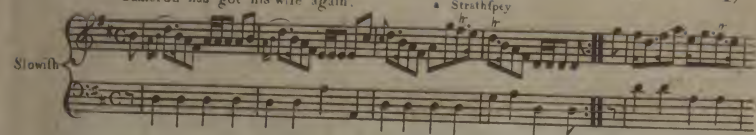


Cameron has got his wife again.

• Strathspey

17

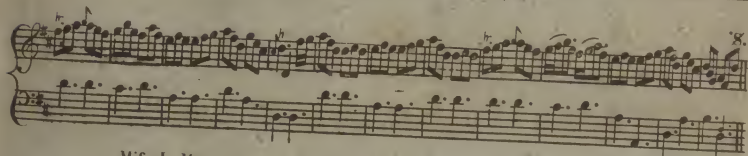
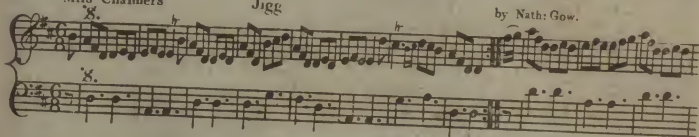
Slowly



Miss Chalmers

Jigg

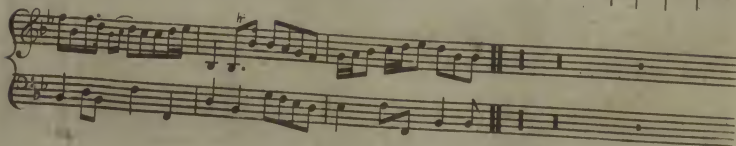
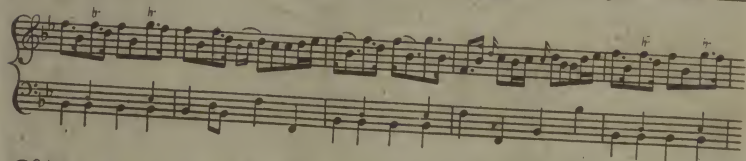
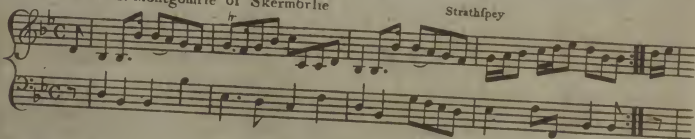
by Nath: Gow.



Miss L. Montgomerie of Skermorlie

Strathspey

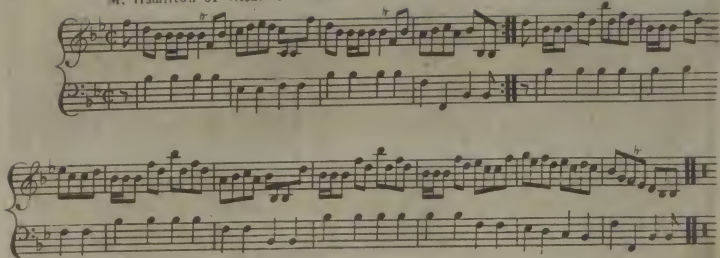
Slow





M<sup>r</sup>. Hamilton of Wilshaw's Reel

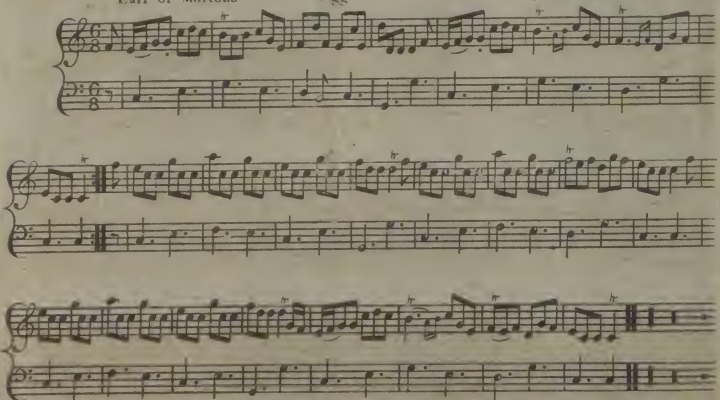
by Will. Gow.



## Earl of Mortons

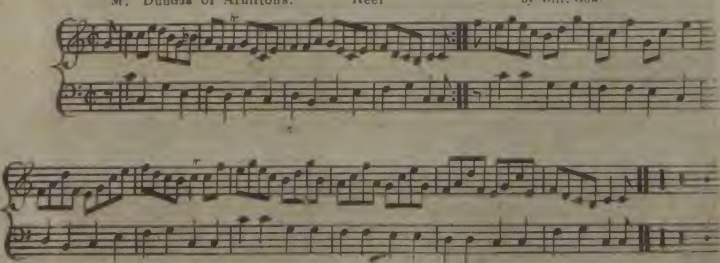
## Jigg

by Will. Gow.

M<sup>r</sup>. Dundas of Arncliffe's

## Reel

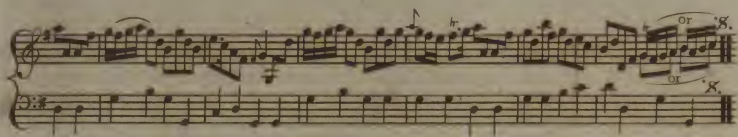
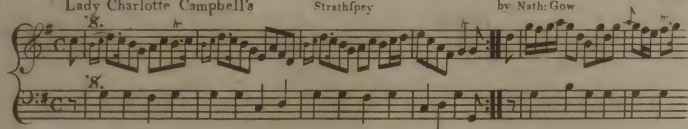
by Will. Gow.



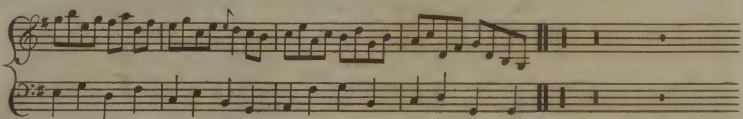
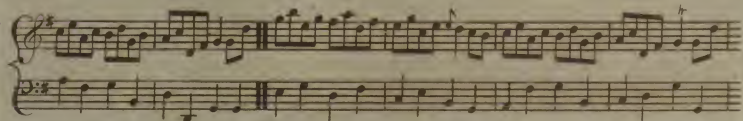
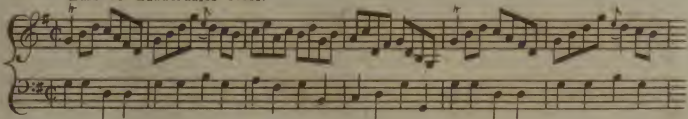
## Lady Charlotte Campbell's

Strathspey

by Nath: Gow

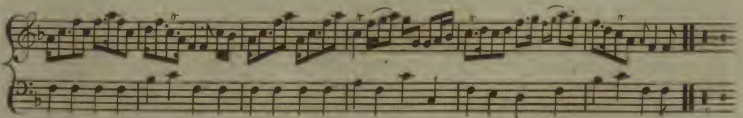
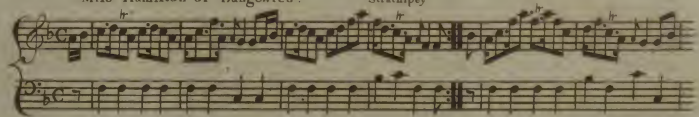


## Earl of Lauderdale's Reel.



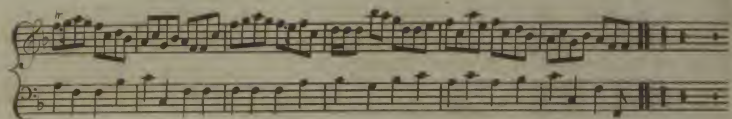
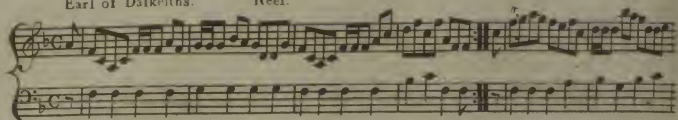
## Miss Hamilton of Bangor's.

Strathspey



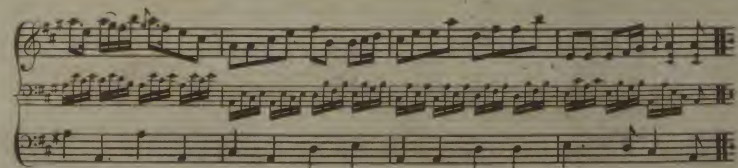
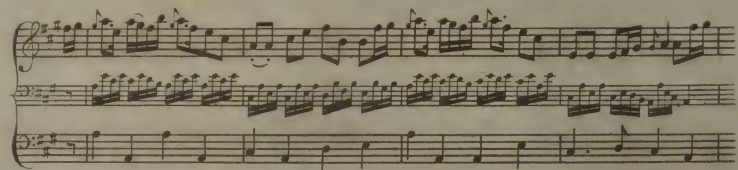
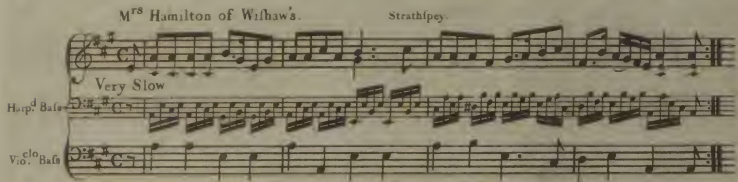
## Earl of Dalkeiths.

## Reel.



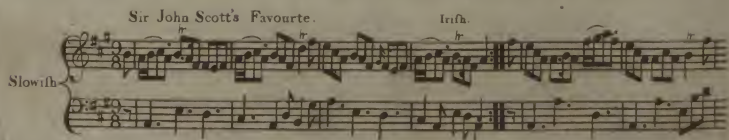
## Mrs Hamilton of Wilhaws.

## Strathspey.

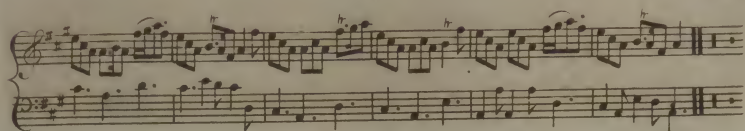


## Sir John Scott's Favourite.

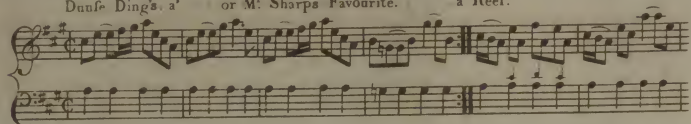
## Irish.





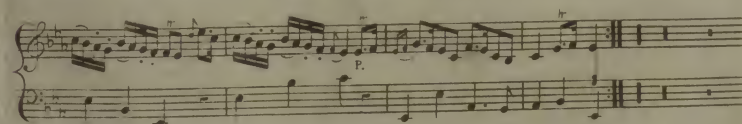
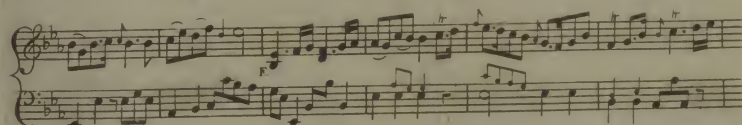
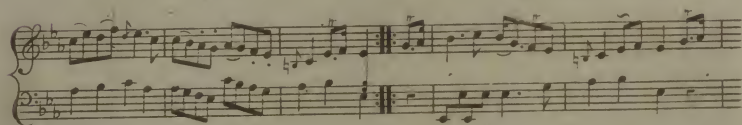
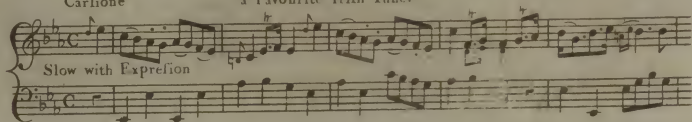


Dance Ding's, a' or Mr Sharps Favourite. a Reel.



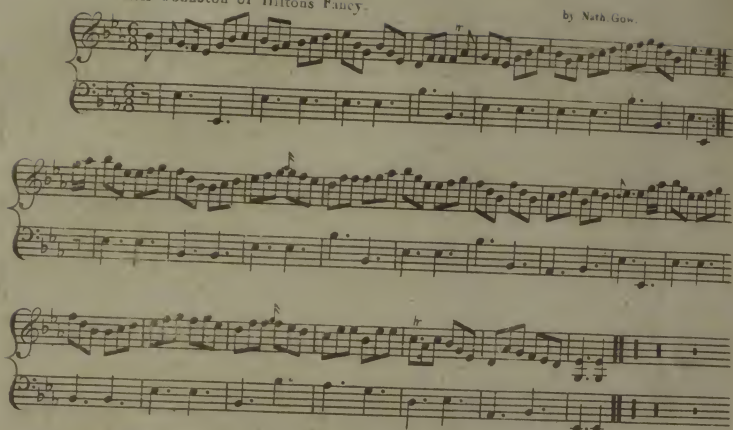
Carlione a Favourite Irish Tune.

Slow with Expression



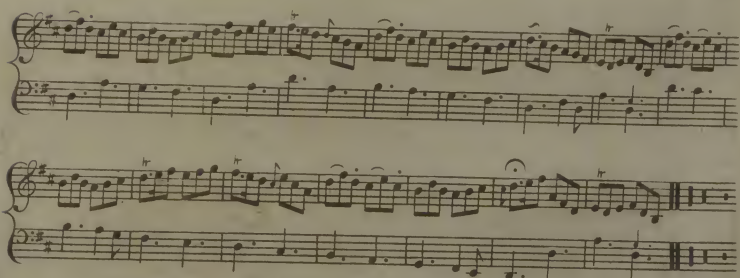
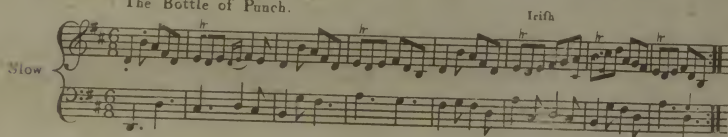
## Miss Johnston of Hilton's Fancy.

by Nath. Gow.



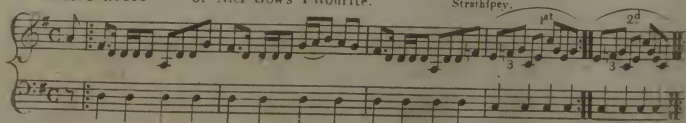
## The Bottle of Punch.

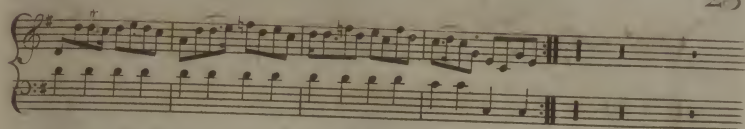
Irish



## Athole Bröfe or Niel Gow's Favorite.

Strathspey.



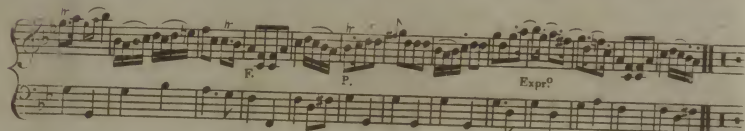
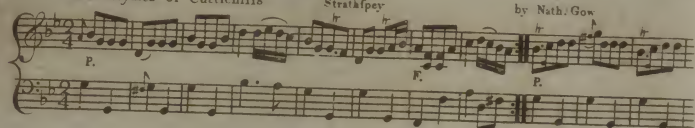


Mrs Weymes of Cuttlehill's

Strathspey

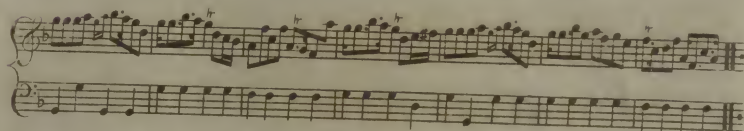
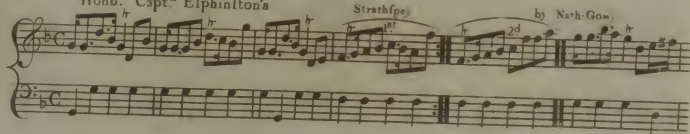
by Nath: Gow

Slow

Honble Capt<sup>n</sup> Elphinston's

Strathspey

by Nath: Gow

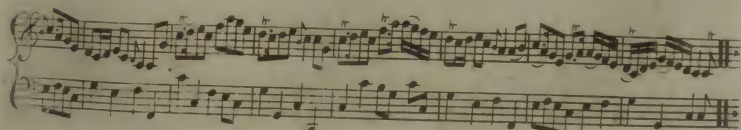
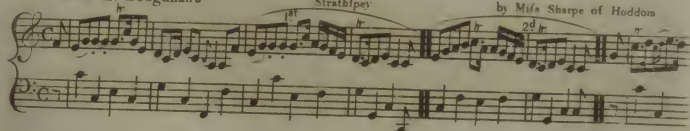


Miss Z: Loughnan's

Strathspey

by Miss Sharpe of Hoddon

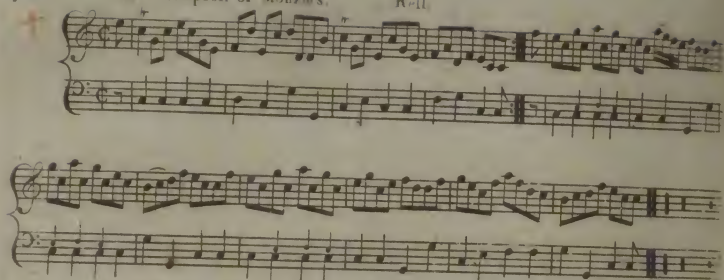
Slow





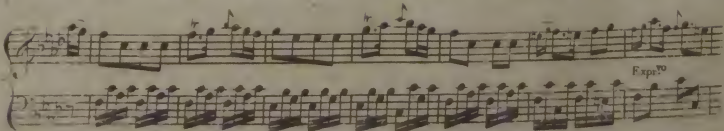
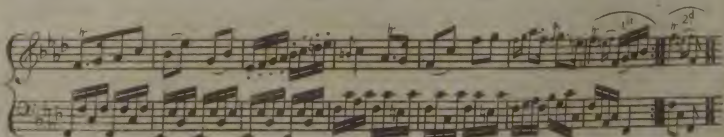
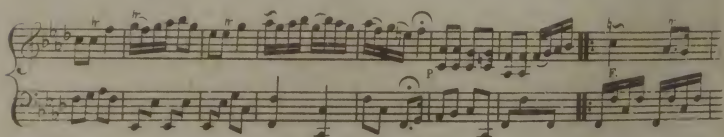
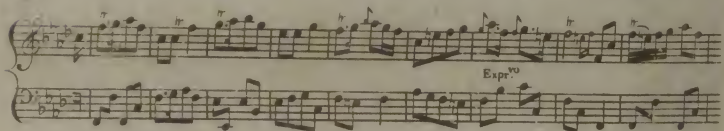
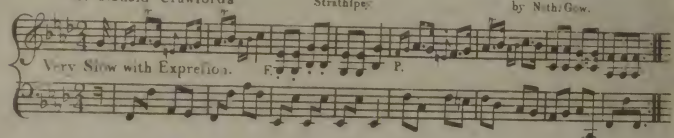
Miss Campbell of Monro's.

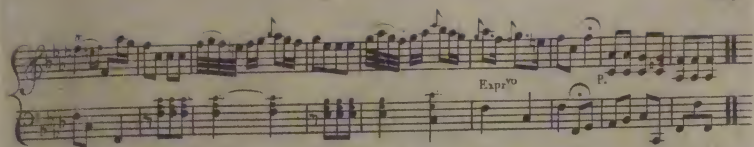
R-ll.

M<sup>r</sup> Ronald Crawford's

Strathspey

by Nathl Gow.

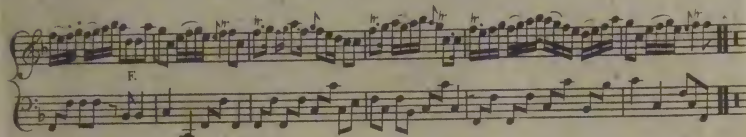
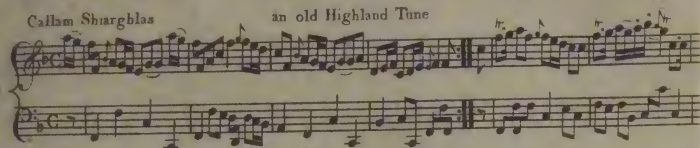




Callam Shiarghlaas

an old Highland Tune

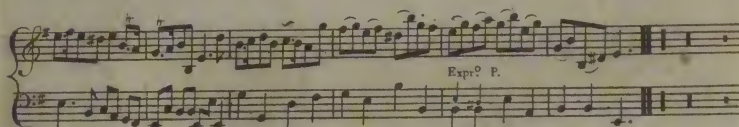
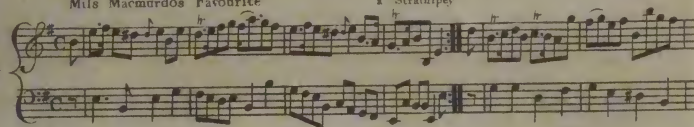
Slow



Miss Macmurdos Favourite

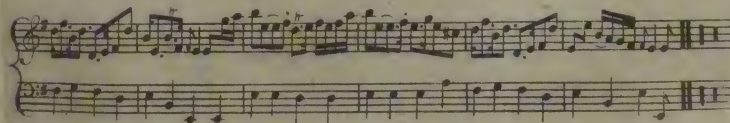
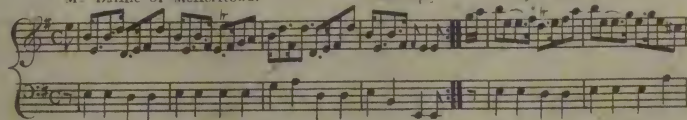
\* Strathspey

Slow

M<sup>r</sup> Baillie of Mellerston's.

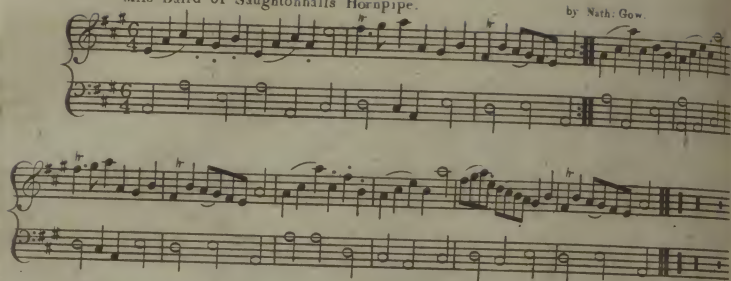
Strathspey

by Nath: Gow

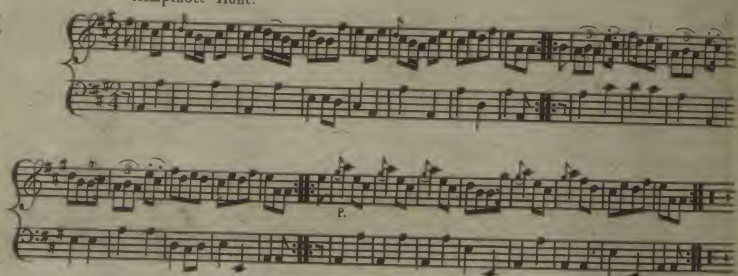


## Miss Baird of Saughtonhall's Hornpipe.

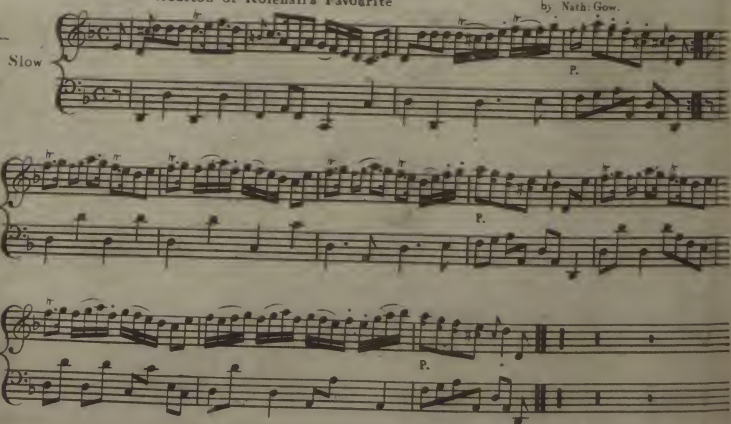
by Nath. Gow.



## Kempshott Hunt.

M<sup>rs</sup> Houston of Rosehall's Favourite

by Nath. Gow.





## Lady Mary Hay's Scotch Measure

by Nath: Gow

## Miss Wymes of Wymes

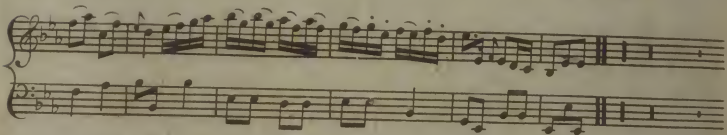
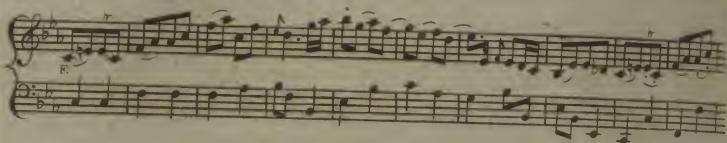
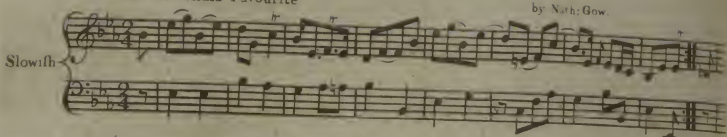
a Strathspey

Very  
Slow

M<sup>r</sup> Stabilius's Favourite

by Nath: Gow.

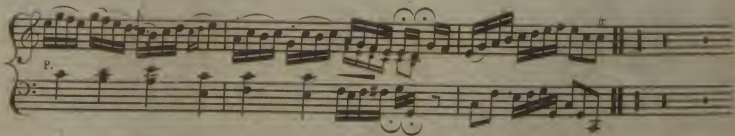
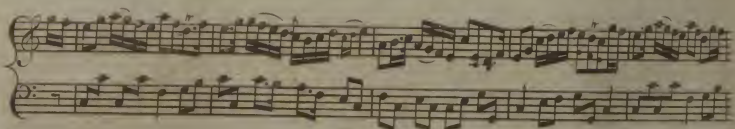
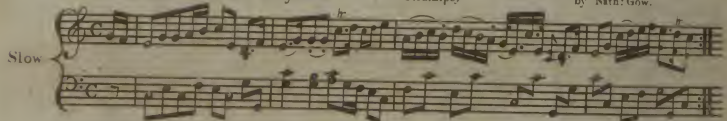
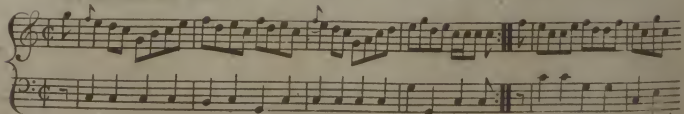
Slowlh

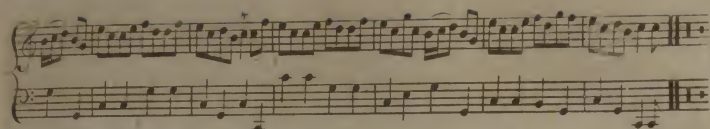
M<sup>r</sup> Robertson of Ladykirk's

Strathspey

by Nath: Gow.

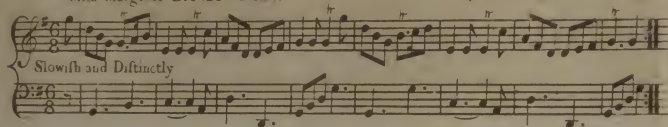
Slow

M<sup>rs</sup> Morthland's Reel.

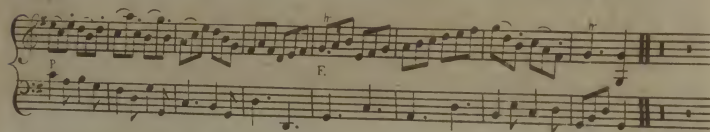
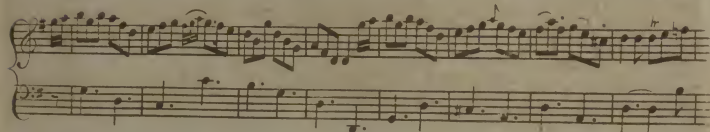


Miss Margaret Brown's Favourite

b. Nath Gow



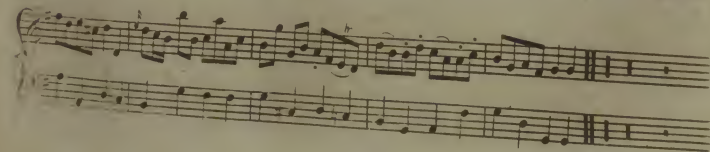
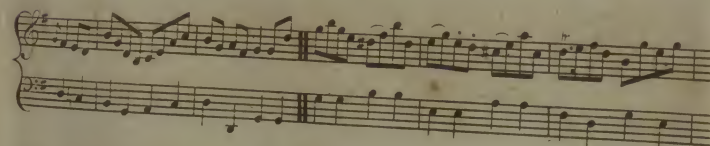
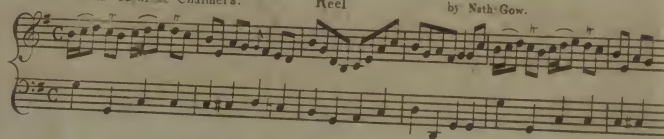
Slowish and Distinctly



Miss Catherine Chalmers.

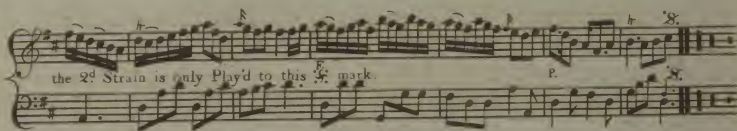
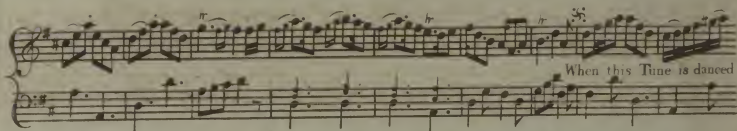
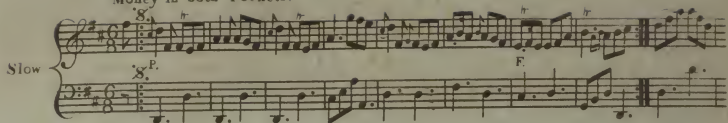
Reel

by Nath Gow.

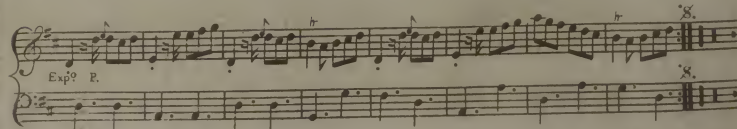
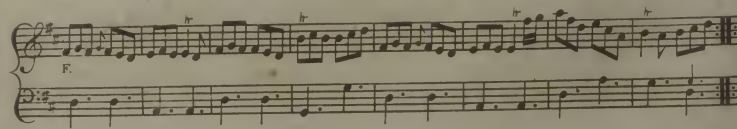
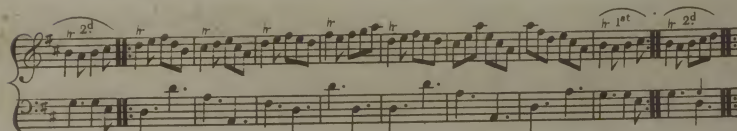
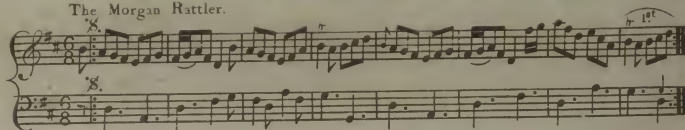




## Money in both Pockets.

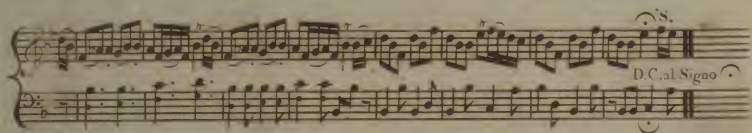
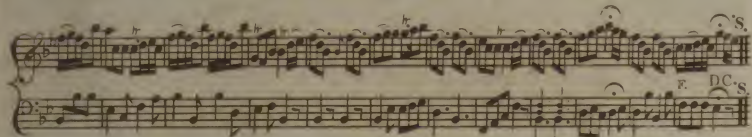
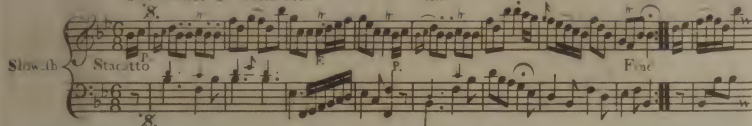


## The Morgan Rattler.



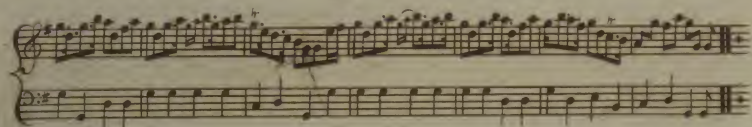
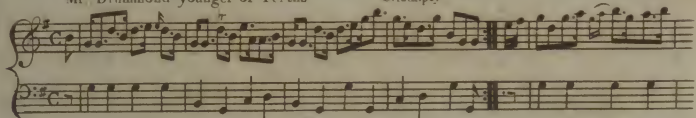
## The Lakes of Kellernie.

Irish



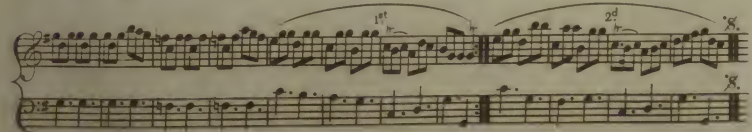
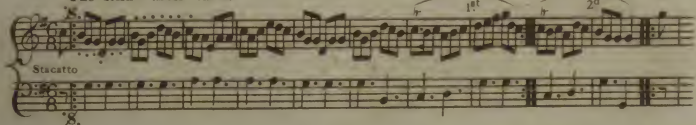
## Mr. Drummond younger of Perth's

Strathspey



## The Irish Washerwoman.

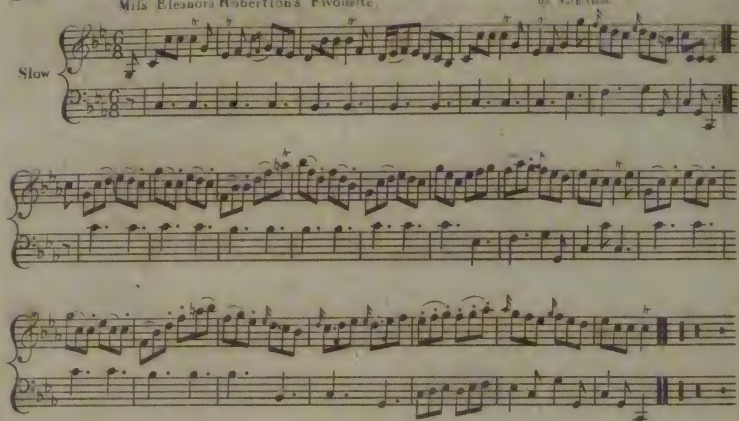
Staccato



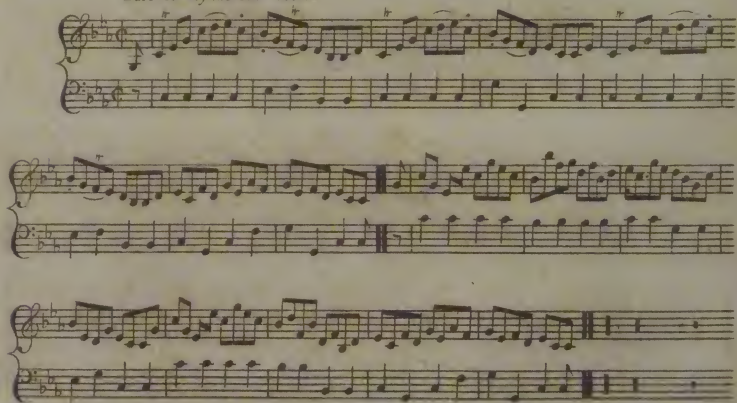
## Miss Eleanor Robertson's Favourite.

by Nath. Gow.

Slow

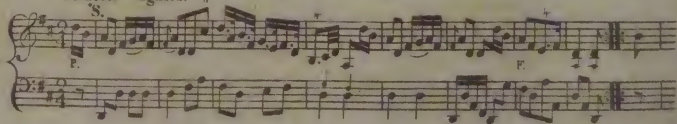


## Earl of Hyndfords Reel.

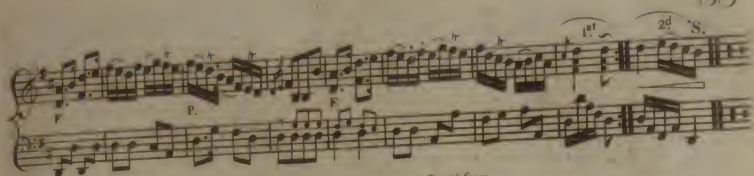


## Princess Augusta.

Slow

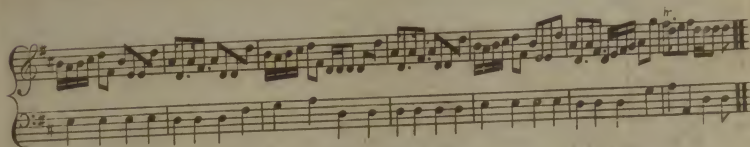
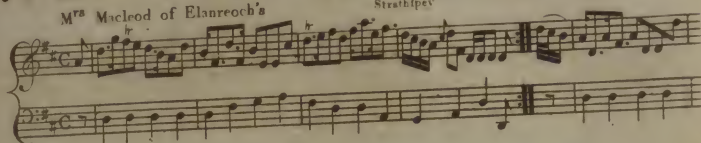






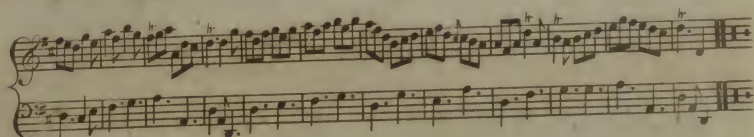
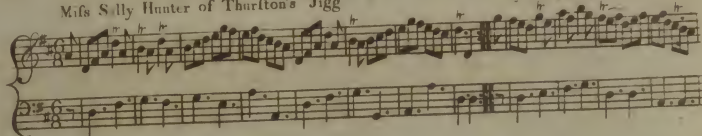
Mrs Macleod of Elanreoch's

Strathspey

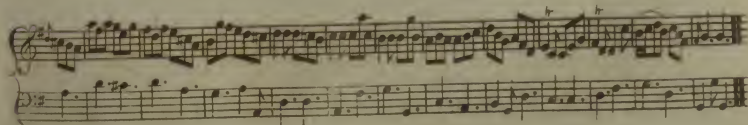
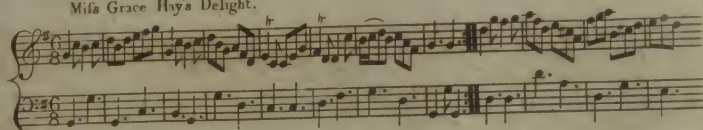


Miss Silly Hunter of Thurston's Jigg

by Nath. Gow

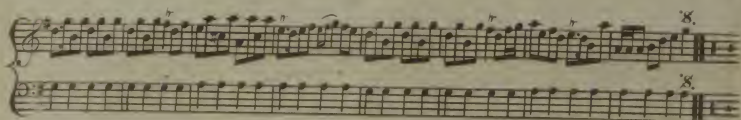
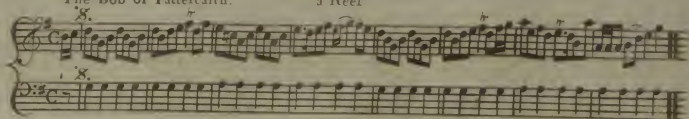


Miss Grace Hay's Delight.

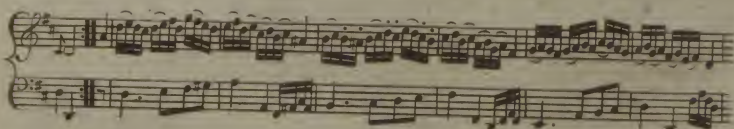
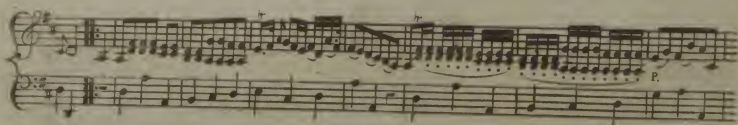
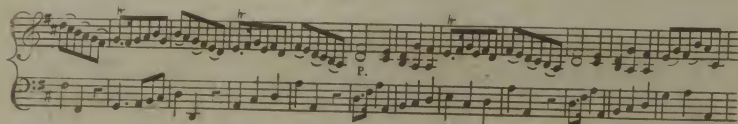
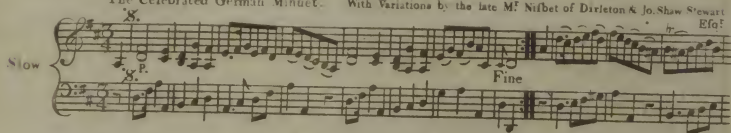


## The Bob of Fattercairn.

a Reel



## The Celebrated German Minuet.

With Variations by the late M<sup>r</sup> Nisbet of Dirleton & Jo. Shaw Stewart

Da Capo al fine

In the Style of an Opera Dance

by M<sup>r</sup> Nisbet.

Pompola

P.

P.

Pia<sup>mo</sup>

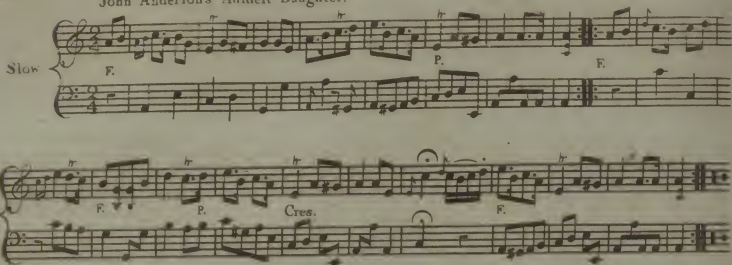
The Boonzie.

8<sup>th</sup> alto ad lib.

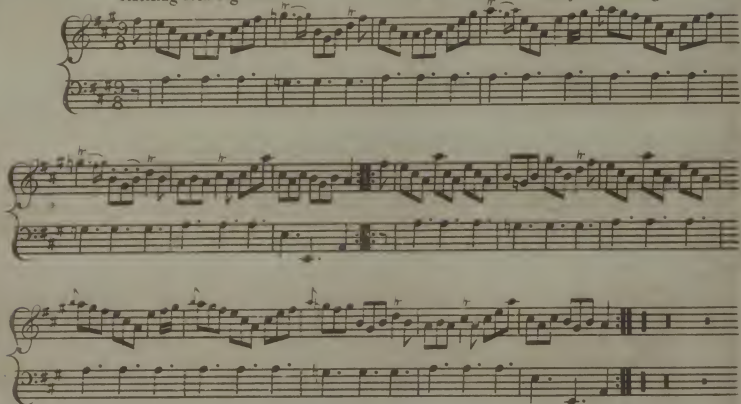
P.



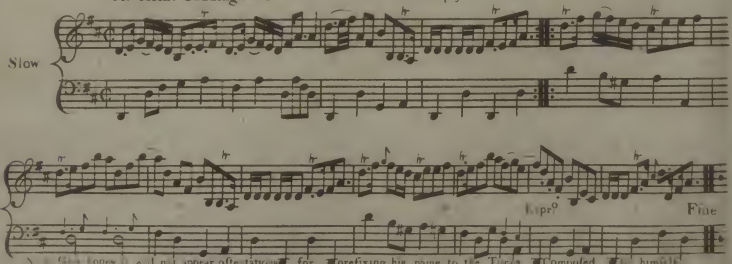
## John Anderson's Aulddest Daughter.



## Rattling Roaring Willie.

or M<sup>r</sup> Robertson of Ladykirk's Delight.M<sup>r</sup> Alex<sup>r</sup> Cunningham's

## Strathspey



Not to be taken as a compliment for prefixing his name to the Title of the Composed himself, but as a mark of the publisher's respect to the author.

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(12)  
GERMAN HYMN Variations del Sig<sup>r</sup> GIOV. VANHAL.

Andantino

Var. 1.

cres

Var. 2.

Var. 3.

Blind's Harps<sup>d</sup> Coll<sup>d</sup> N<sup>o</sup> 2. Vol. 1<sup>st</sup>



Var: 4.

A musical score for a piano piece, likely a waltz, in 3/4 time. The key signature has two sharps (F# and C#). The score is written for two staves. The upper staff features a complex melody with many beamed sixteenth and thirty-second notes, creating a rapid, flowing line. The lower staff provides a harmonic accompaniment with chords and moving lines. The notation includes various musical symbols such as clefs, key signatures, time signatures, and note values.

Var: 5.

Var: 5.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The music is written in 2/4 time with a key signature of one sharp (F#). The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'cres' (crescendo). The piece concludes with a double bar line and repeat dots.

Var: 5.

Musical score for "The Merry Widow" (No. 10). The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The music features a melody in the voice part and a piano accompaniment. The score includes a repeat sign and a double bar line.

Handwritten musical score for "L'Allegretto" by Franz Schubert, Op. 14, No. 3. The score is written on ten systems of five staves each, with treble and bass clefs. It includes tempo markings "Adagio" and "Allegretto", and dynamic markings like "p" and "f". The piece is in 3/4 time and G major. The manuscript is on aged, slightly stained paper.

Blands Harps, Coll<sup>n</sup> N<sup>o</sup> 2, Vol. 1<sup>st</sup>

(15)

The Battle of PRAGUE.

Composed by F. KOTZWARA.

N.B. The Accom<sup>ts</sup> to this piece may be had Price 1<sup>s</sup>

Slow March

Word of Command

Largo

Word of Command

First Signal

Cannon

The Bugle Horn Call for the Cavalry

Answer to the 1<sup>st</sup> Signal Cannon

The Trumpet Call

Can.

Can.

Can.

Bland's "Basso" Call, N<sup>o</sup> 2, Vol. 1<sup>st</sup>



(16)

The Attack

Prussians

Imperialists

Allegro

Cannon

Can

Tremando

Flying Bullets

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Friends of Wighton  
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harpsichord or piano forte,  
without accompts. by the most  
esteem'd composers  
[incomplete] (1790)

(17)

Trumpets

Kettle Drums

Volti fubito

Bland's H. 1790. 2. Vol. 1. 1st

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harpichord or piano forte,  
without accomps. by the most  
esteem'd composers.  
[incomplete] ... (1790)

Attack with Swords

Horses galloping

Trumpets, Light Dragons advancing

Cannons

heavy Cannonade

Cannons & Drums in general

running Fire

Bland's Harps. Coll. Vol. 11



(19)

Trumpet of Recall

Canon

Bland's Hand Copy No. 8 Vol. 18

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without accompts. by the most  
esteem'd composers.  
[incomplete] ... (1790)

(20)

Cries of the Wounded

Grave *ff*

The Trumpet of Victory

This section contains two systems of music. The first system is for 'Cries of the Wounded', marked 'Grave' and 'ff'. It consists of a treble and bass staff with a melodic line in the treble and a more active line in the bass. The second system is for 'The Trumpet of Victory', featuring a treble staff with a melodic line and a bass staff with a more active line. The key signature is one flat, and the time signature is common time.

God save the King

This section contains two systems of music for 'God save the King'. The first system is for the treble and bass staves, with a melodic line in the treble and a more active line in the bass. The second system is for the treble and bass staves, with a melodic line in the treble and a more active line in the bass. The key signature is one flat, and the time signature is common time.

Quick Step

This section contains two systems of music for 'Quick Step'. The first system is for the treble and bass staves, with a melodic line in the treble and a more active line in the bass. The second system is for the treble and bass staves, with a melodic line in the treble and a more active line in the bass. The key signature is one flat, and the time signature is common time.

De Capo

Rijds Harps<sup>1</sup> Coll<sup>2</sup> N<sup>3</sup> & Vol<sup>1</sup> N<sup>4</sup>

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lessons, overtures, capricios  
divertimentos &c for the  
harpsichord or piano forte,  
without accompts by the most  
esteem'd composers.  
[incomplete] (1790)



(21)

Finale

Allegro

tr

tr

tr

tr

Andante

Go to bed Tom

Tempo Primo

Cres

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Performed by Mr. Sutton

Allegro

Bologna's March

Andante

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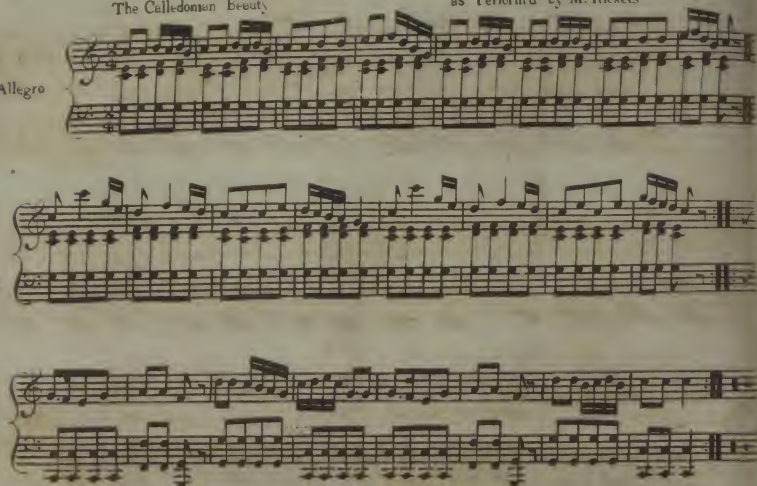
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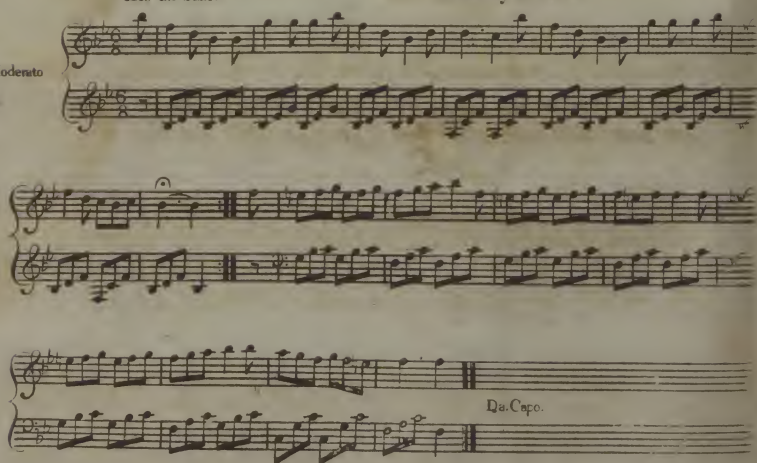
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## Jack the Sailor

Danced by M<sup>r</sup> Holland

Moderato

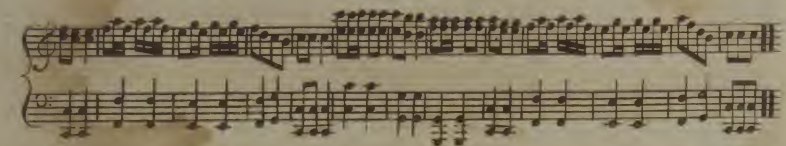
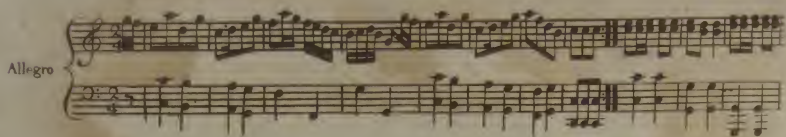




## Spanish Dance

Performed by M<sup>r</sup> King

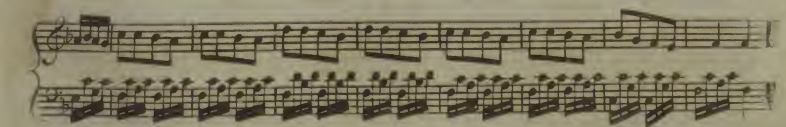
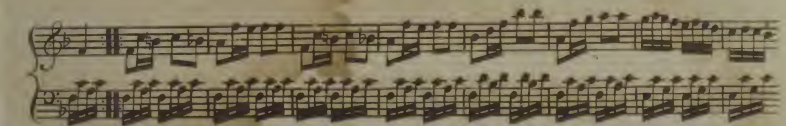
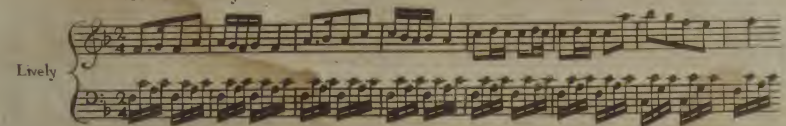
Allegro



## Too Old to Marry

Performed by the Little Devil

Lively



Soldiers Dance Perform'd by Master Giles

Allegretto

Lalbe' Compos'd by a young Lady Danced by M<sup>r</sup> Holland

Moderato

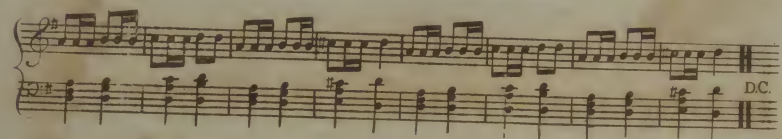
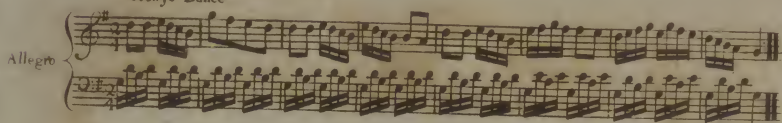
End D.C.

Poney Races Perform'd by Master Giles & others

Livley

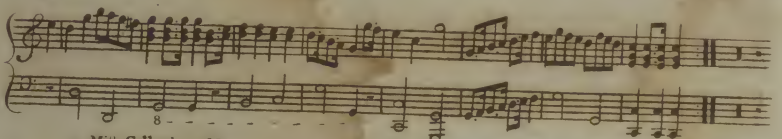
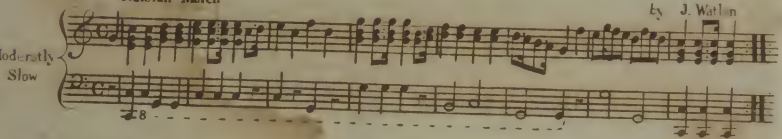
## Jockys Dance

Allegro



## Russian March

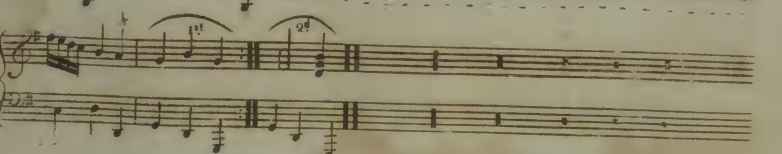
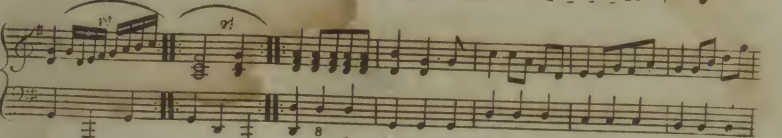
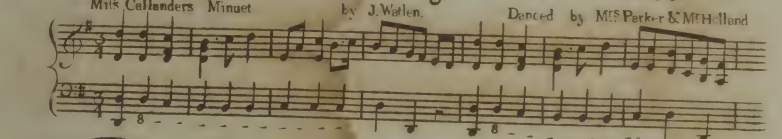
by J. Watlen

Moderately  
Slow

## Miss Callenders Minuet

by J. Watlen.

Danced by Miss Parker &amp; Miss Holland

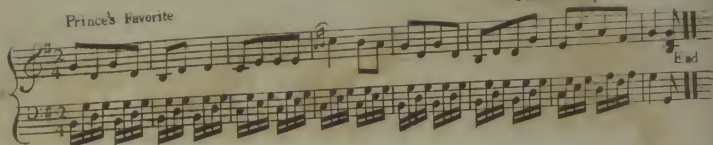




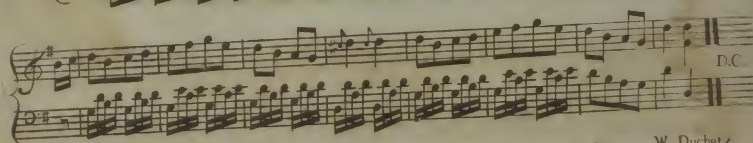
## Prince's Favorite

Performed by Mr. P. Ricks

Allegro



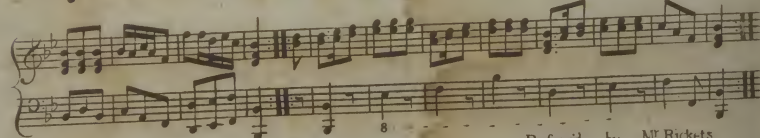
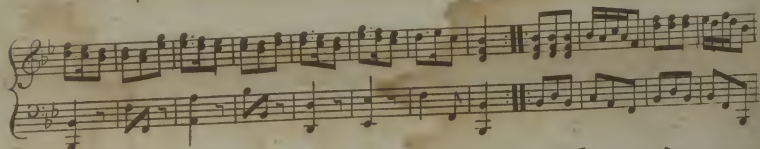
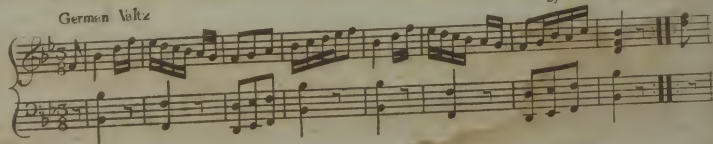
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D.C.

## German Volkz

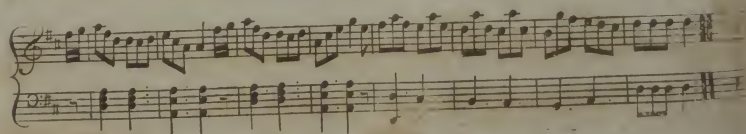
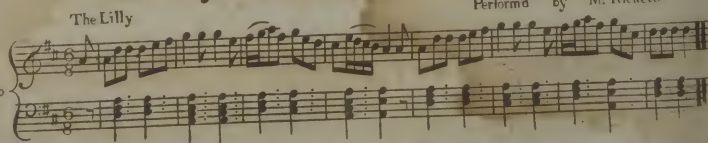
By W. Duchetz



## The Lilly

Performed by Mr. Rickets

Allegretto



New Duke of Yorks March

Composed by Shroter Performed in the Pantomime Dress of Capt Cook

Pomposo

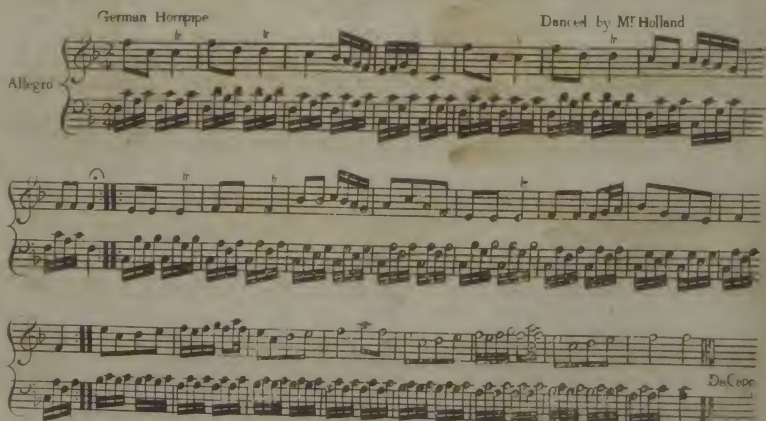
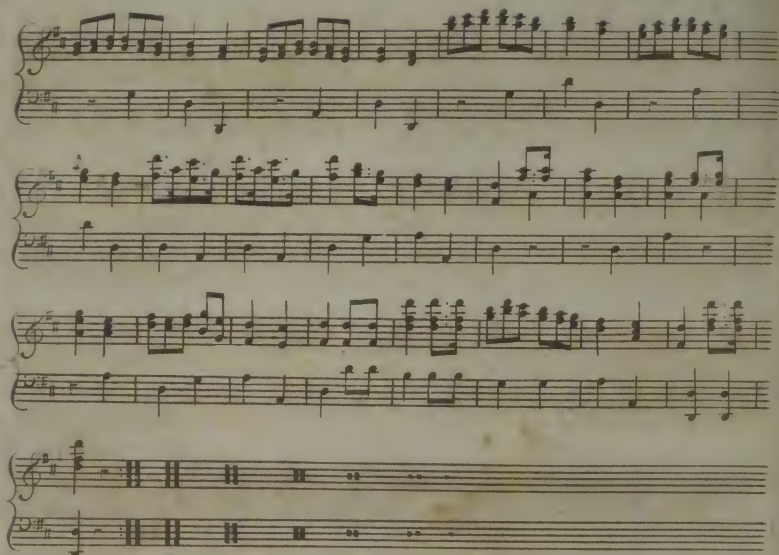
The image shows a handwritten musical score for a piece titled 'New Duke of Yorks March'. The score is written on ten staves, arranged in five pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The music is written in a cursive, handwritten style. The first staff of the first pair is marked with a 'P' (Pomposo). The score includes various musical notations such as notes, rests, and bar lines. The paper is aged and slightly discolored.

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## Miss Elphinstone's Strathspey

By J. Watlen

Slow

End

Repeat to the End

## Miss W. Dalrymple's Fancy

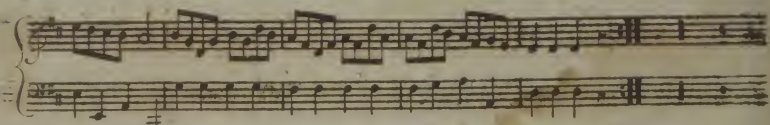
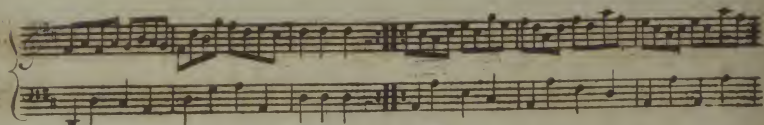
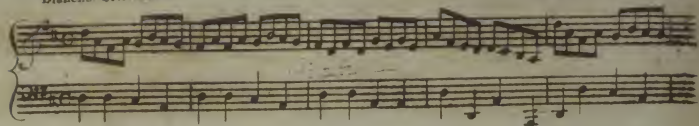
By Miss C.D.

Allegretto

Repeat to the End

Blanche & Horace

Danc'd by M<sup>r</sup> Alding

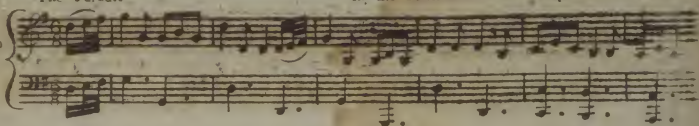


The Pursuit

in the Pantomime of Capt<sup>n</sup> Cook

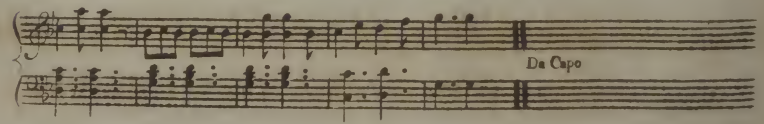
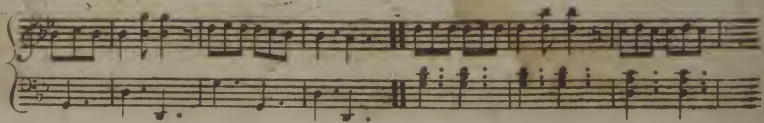
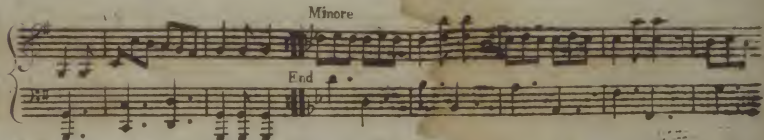
Allegro

Molto



Minore

End

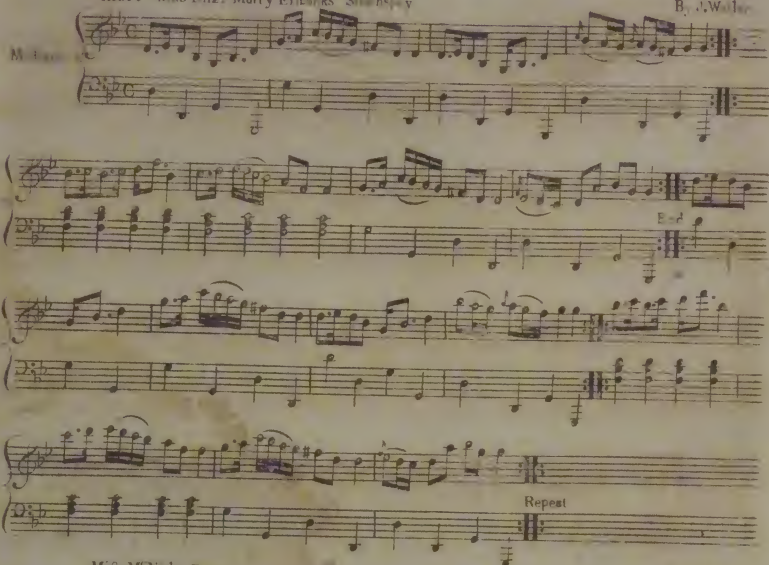


Da Capo



Hob. ble Milk Eliz<sup>d</sup> Murry Ellbanks Strathspey

By J. Waller

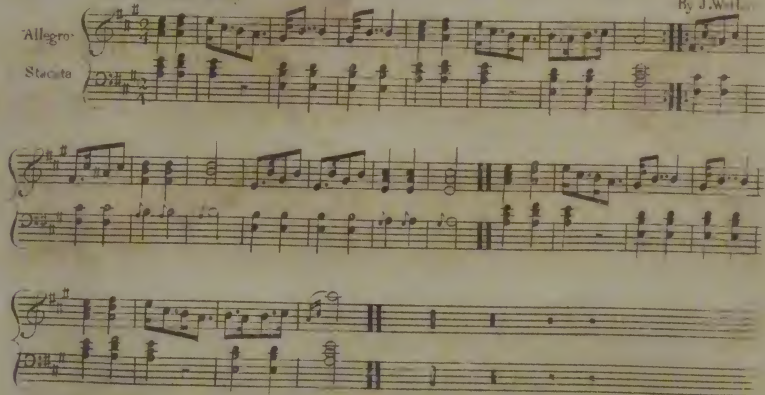


Milk McNiels Fancy

By J. Waller

Allegro

Staccato

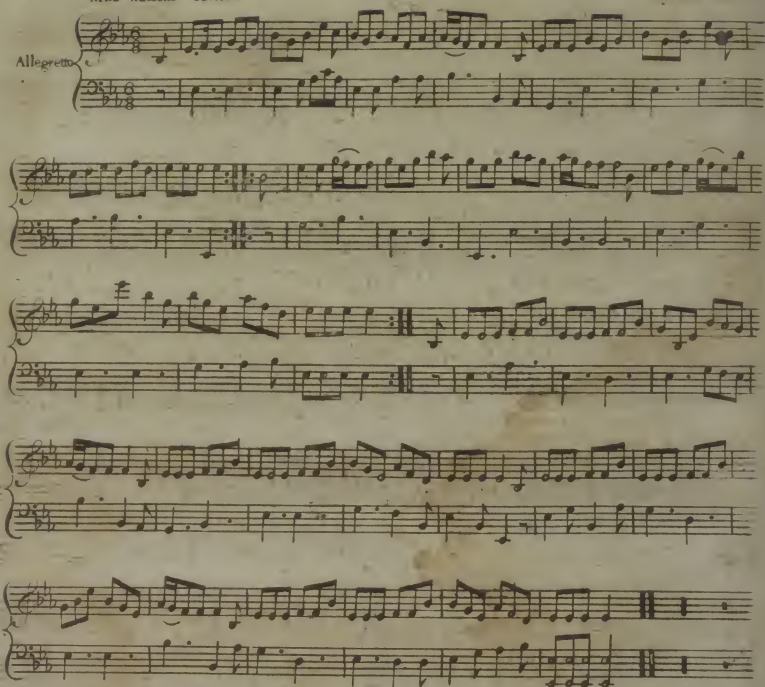




## Miss Watsons Favorite

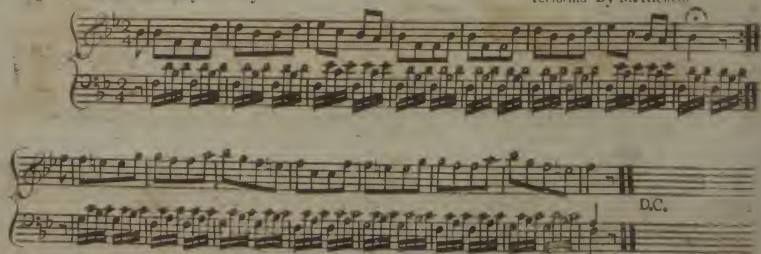
By Miss C.D.

Allegretto



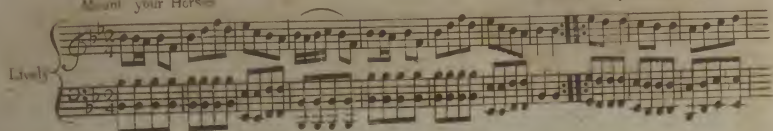
## Miss C. Ramsays Fancy

Performed By Mr. Rickets



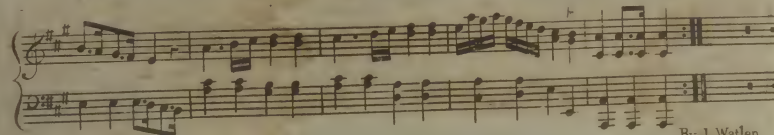
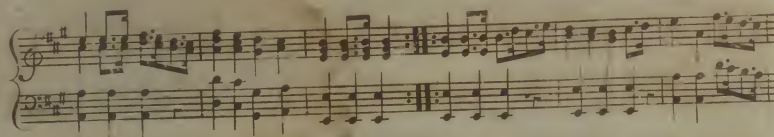
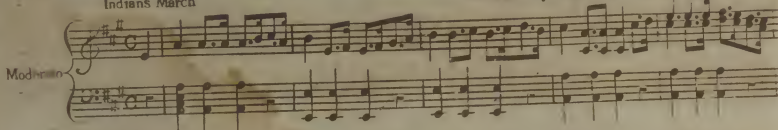
Mount your Horses

Perform'd By Master Giles



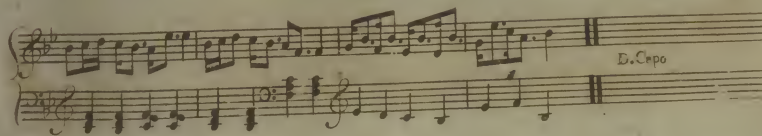
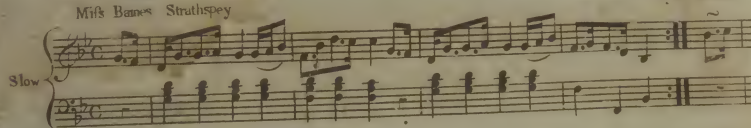
Indians March

Perform'd By Sig<sup>r</sup> Spinkuta or the Repe



Milk Banes Strathspey

By J. Watlen



D. C. rpo

Lade if you Loe me

Perform'd By Mr. RICKARD

Lively

Musical score for 'Lade if you Loe me'. The score is written for piano (piano forte or violin and bass) in 6/8 time. It consists of four systems of staves. The first system is marked 'Lively'. The second system has a repeat sign. The third system has a repeat sign and the word 'End' above the staff. The fourth system has a repeat sign and the initials 'L.C.' at the end.

Harlequins Lament for the Loss of Colombine

an Irish Air

And<sup>te</sup>

Musical score for 'Harlequins Lament for the Loss of Colombine'. The score is written for piano (piano forte or violin and bass) in 4/4 time. It consists of three systems of staves. The first system is marked 'And<sup>te</sup>'. The second system has a repeat sign. The third system has a repeat sign and the initials 'L.C.' at the end.

Friends of Wighton  
Shand Collection.  
Vol. 11

Item 4

Watten,  
John

The celebrated circus tunes  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)

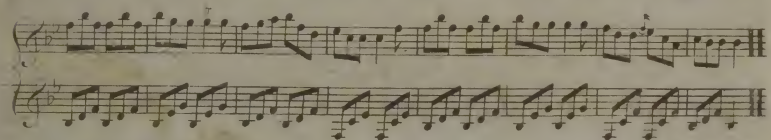
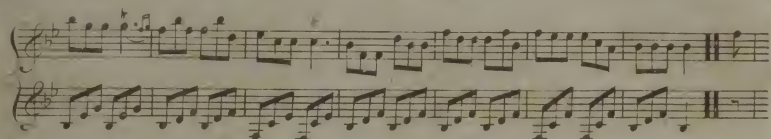
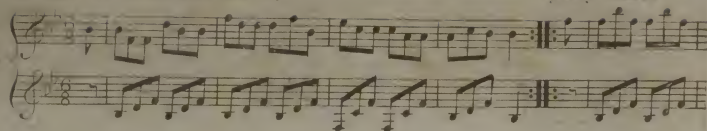


Howe's Mr David Rathen's Birn's Day

By Lady Ruthven

16

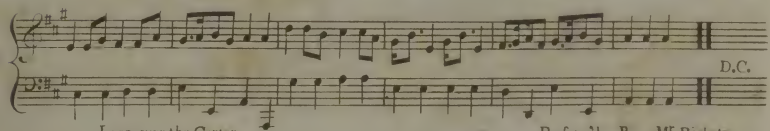
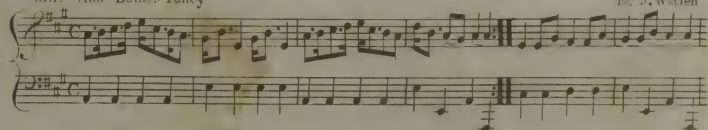
Mod-erato



Miss Ann Baines's Fancy

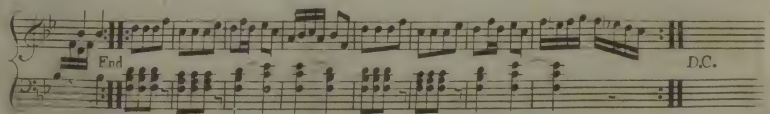
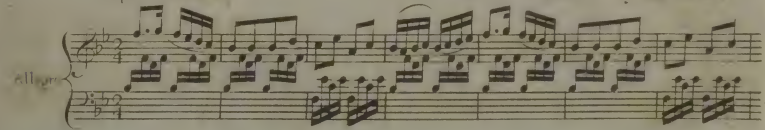
By J. Watlen

All-egro



Leap over the Garter

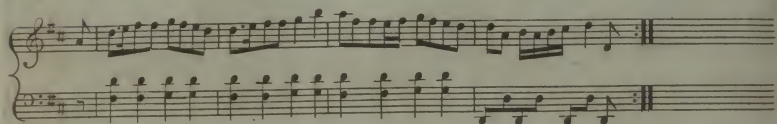
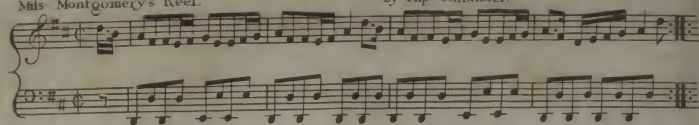
Perform'd By Mr Rickards



End

D.C.

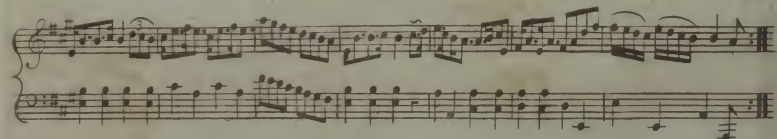
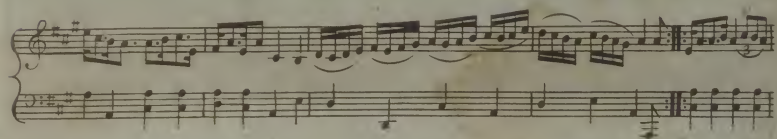
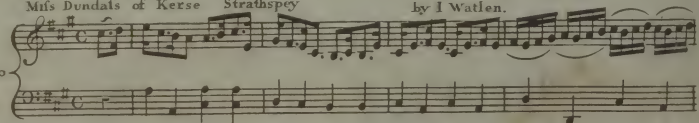
## Miss Montgomery's Reel.

by Cap<sup>t</sup> Callander.

## Miss Dundas of Kerse Strathspey

by I Watlen.

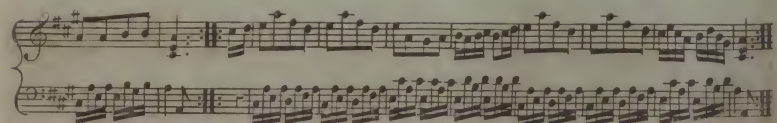
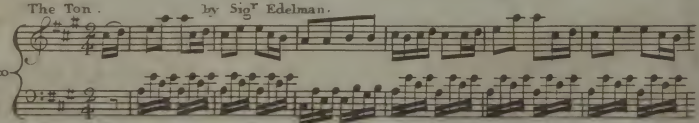
Moderato



## The Ton.

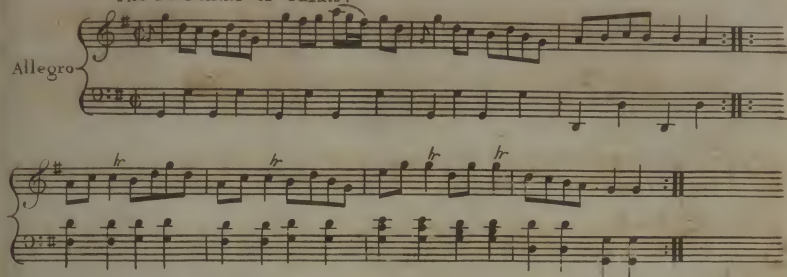
by Sig<sup>r</sup> Edelman.

Allegretto

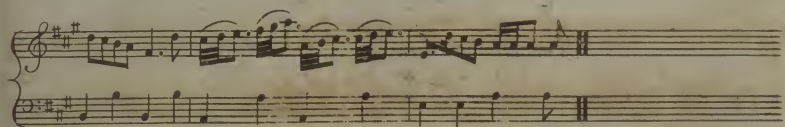
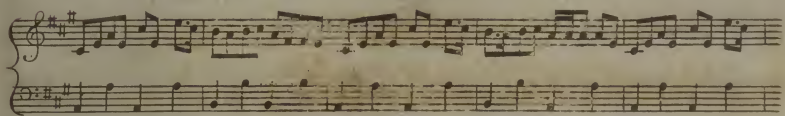
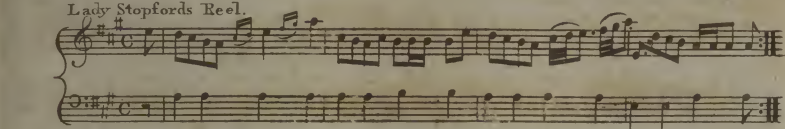


## The Surrender of Calais.

Allegro



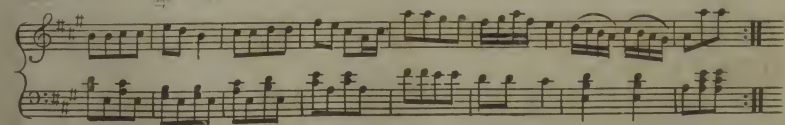
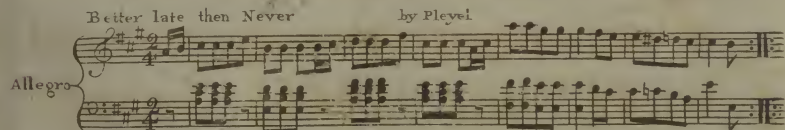
## Lady Stopfords Reel.



## Better late then Never

by Pleyel

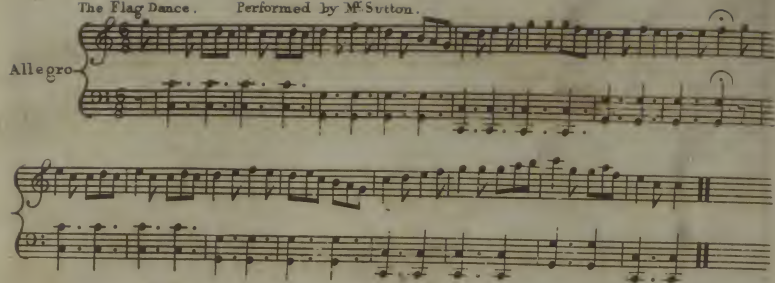
Allegro



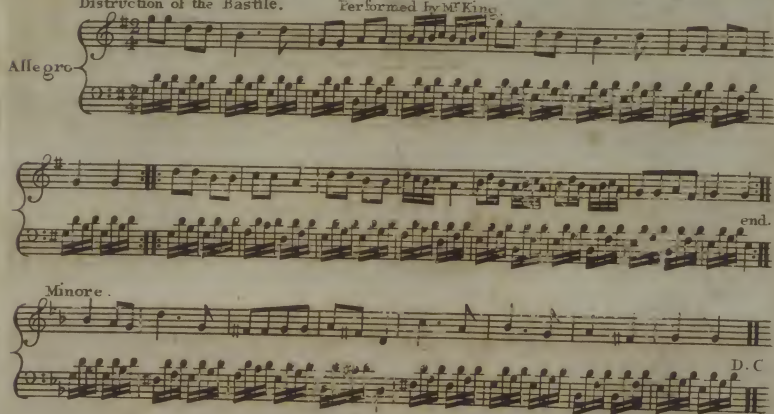


The Flag Dance. Performed by M<sup>rs</sup> Sutton.

Allegro

Distruction of the Bastile. Performed by M<sup>r</sup> King.

Allegro

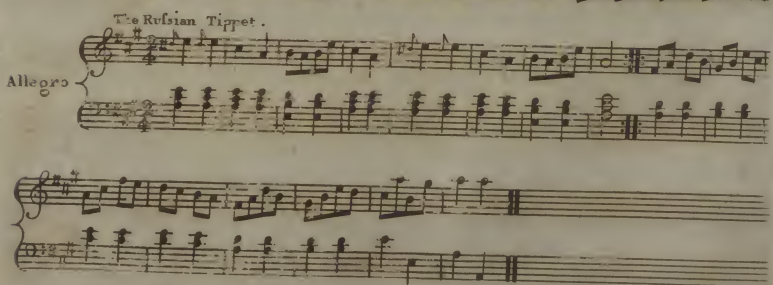


Minore.



## The Russian Tippet.

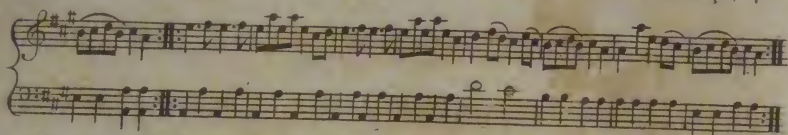
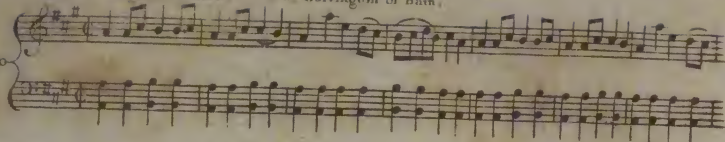
Allegro



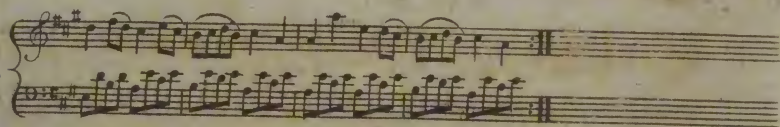
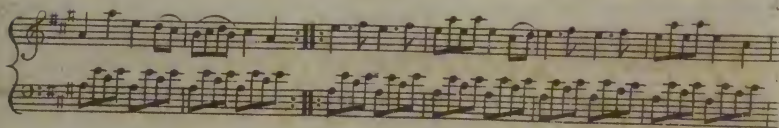
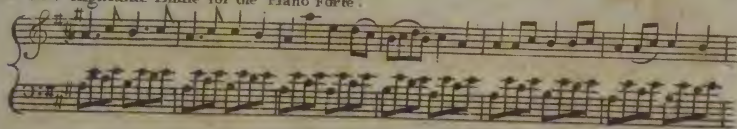
The new Highland Laddie by Dr. Harrington of Bath.

263

Allegro

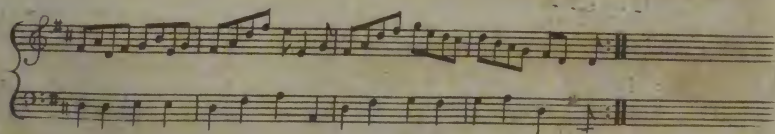
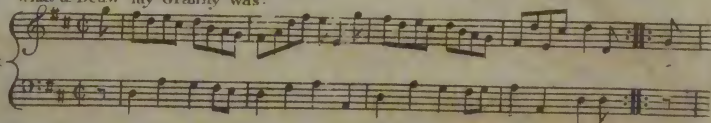


The new Highland Laddie for the Piano Forte.



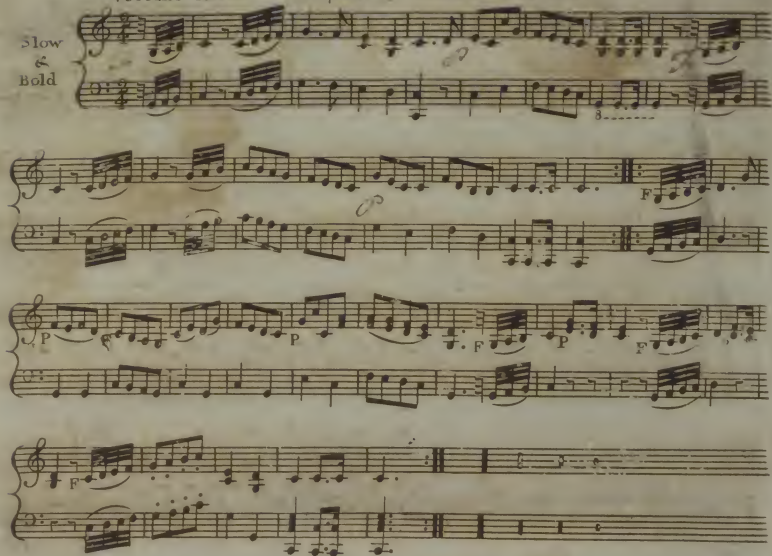
What a Beaw my Granny Was.

Quick



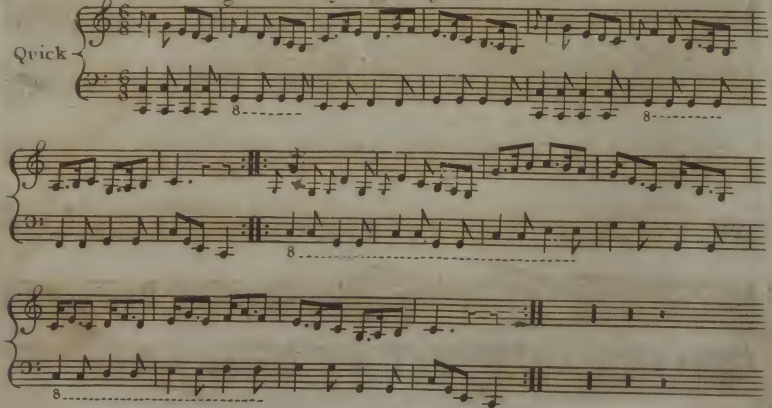
## Vulcans March

Composed by Coralets Balca—3.

Slow  
&  
Bold

## Vulcans Forge - to be Playd Immediately after the March.

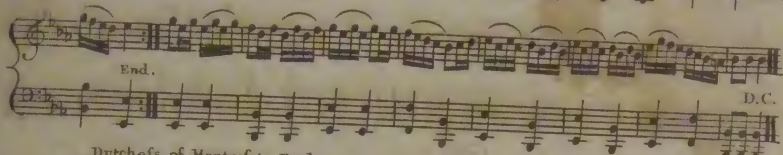
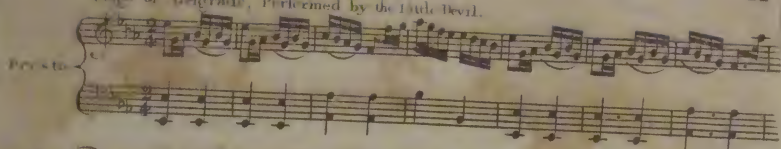
Quick





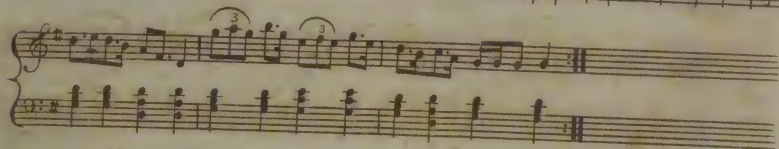
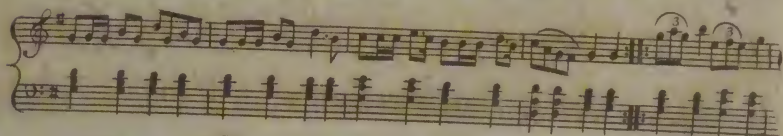
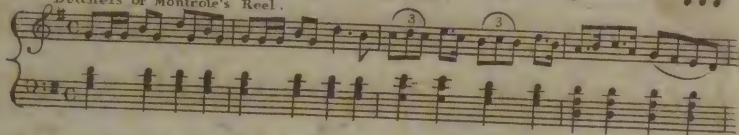
Sage of Belgrade, Performed by the 13th Devil.

29

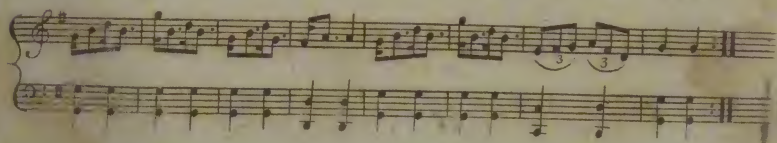
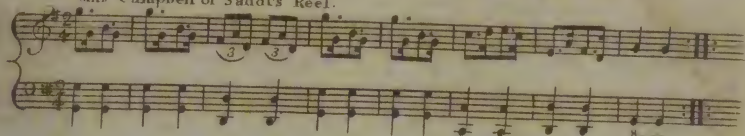


D.C.

Dutche's of Montrose's Reel.



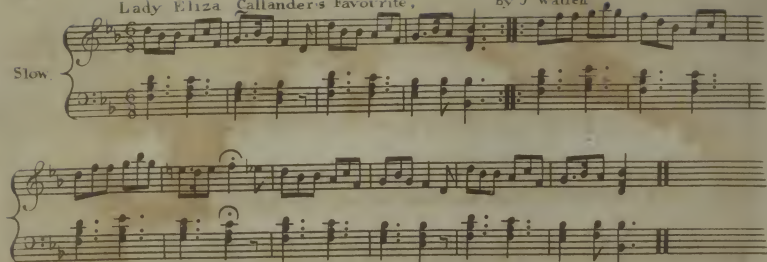
Miss Campbell of Sadd's Reel.



## Lady Eliza Callanders Favourite.

by J Watten

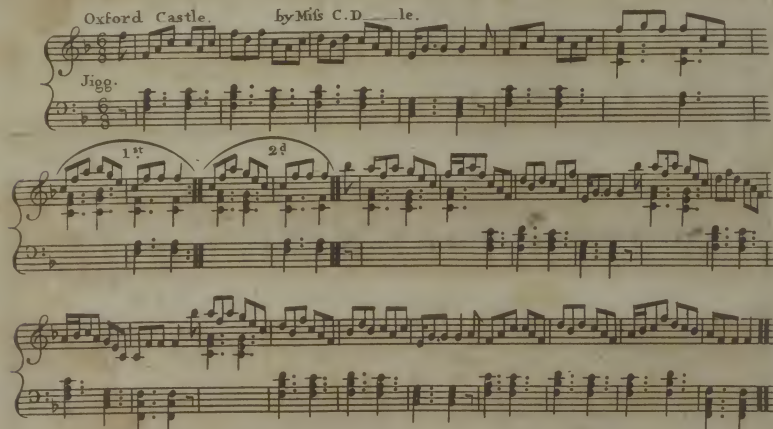
Slow



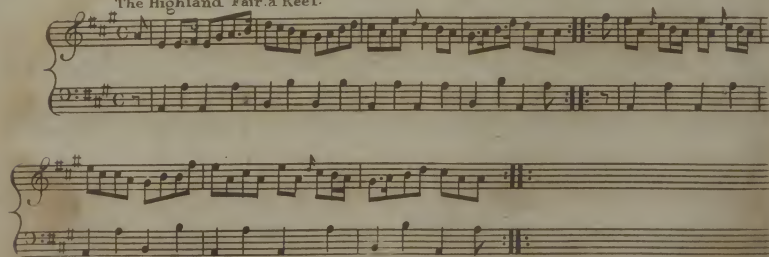
## Oxford Castle.

by Miss C. D. —le.

Jigg.



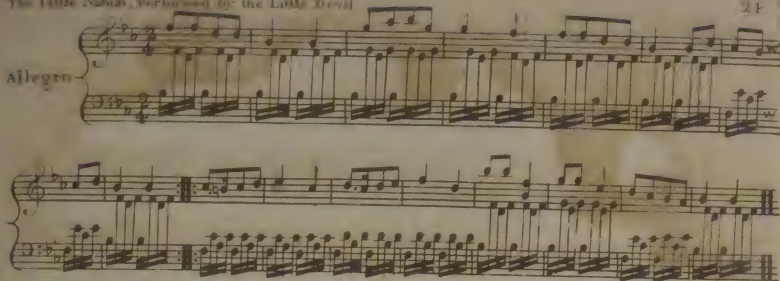
## The Highland Fair, a Reel.



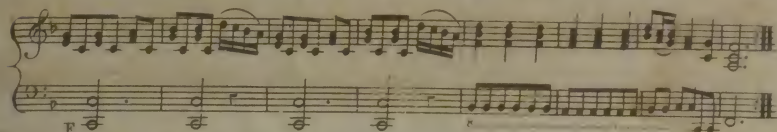
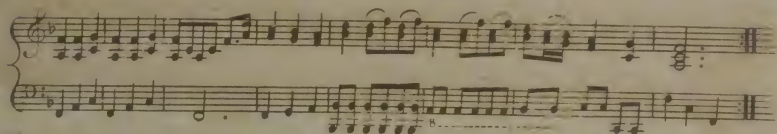
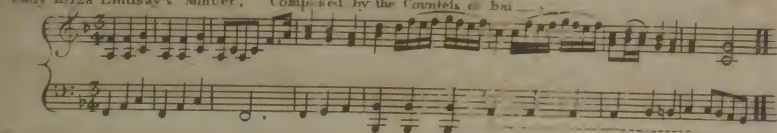
The Little Noddy, performed for the Little Noddy

21

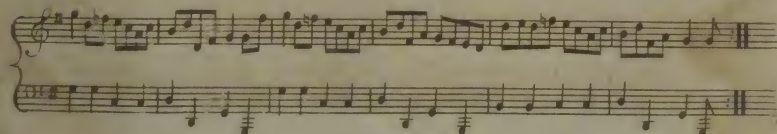
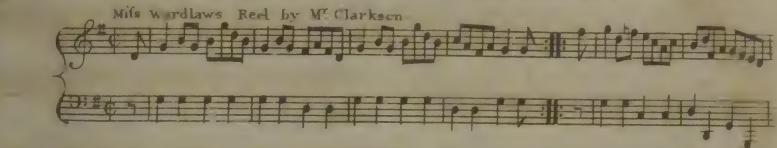
Allegro



Lady Eliza Lindsay's Minuet, Composed by the Countess of Dalrymple



Miss Wardlaw's Reel by Mr. Clarkson



Friends of Wighton  
Shand Collection  
Vol. 11

Item 4

Watson  
John

The celebrated circus tunes  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)



## The Celebrated Air 'Ab' Ca' Ira, as Chanted at Paris, July 14. 1790

Allegro.

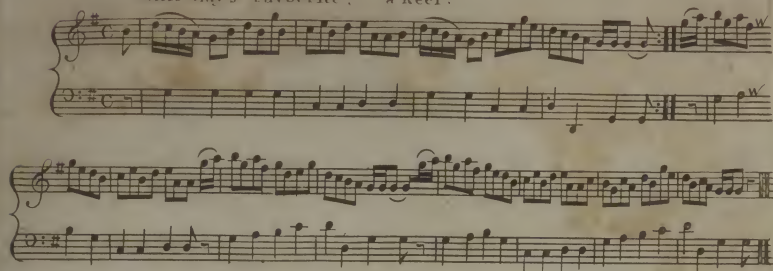
Handwritten musical score for 'The Celebrated Air Ab' Ca' Ira'. The score is written for piano (piano forte or violin and bass) and consists of two systems. The first system is marked 'Allegro.' and the second system is marked 'End.'. The music is in G major (one sharp) and 2/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

## The Milliners Horse, in the Pantomime — the Fairys Triumph.

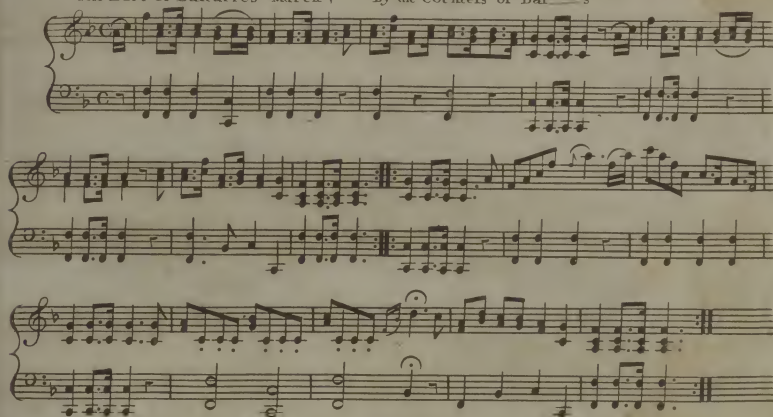
Moderato

Handwritten musical score for 'The Milliners Horse, in the Pantomime — the Fairys Triumph'. The score is written for piano (piano forte or violin and bass) and consists of two systems. The first system is marked 'Moderato' and the second system is marked 'D.C.'. The music is in G major (one sharp) and 2/4 time. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings.

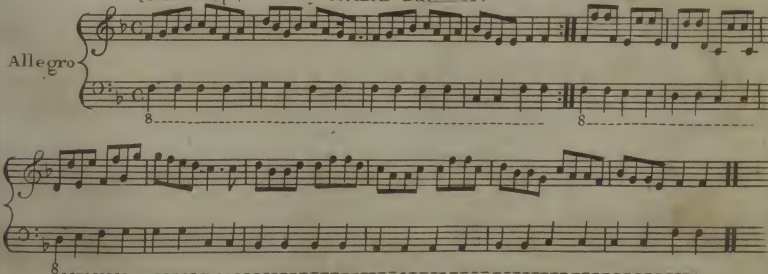
## Mills Hay's Favourite. a Reel.



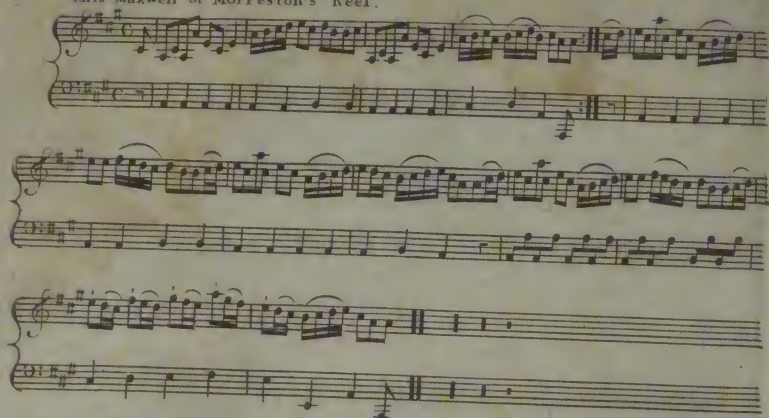
## The Earl of Balcarras March, by the Countess of Bal...s



## Quick Step, by Countess Bal...s.

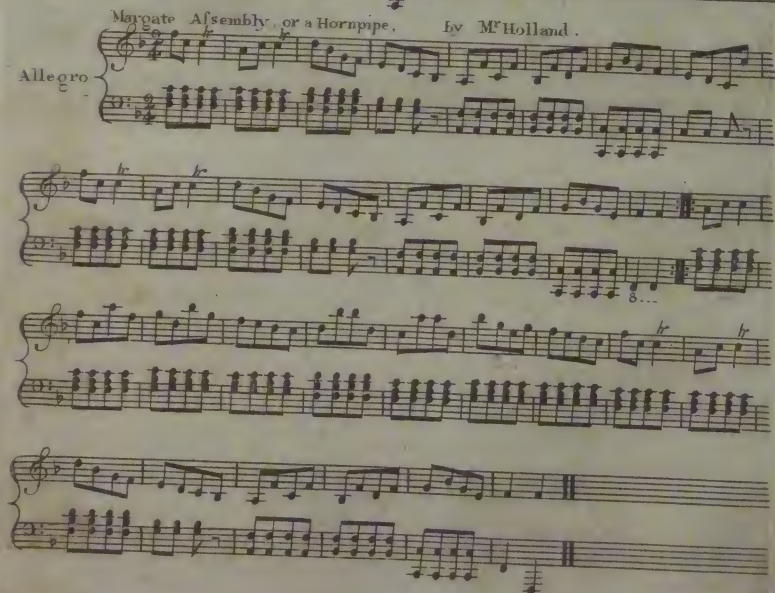


Mrs Maxwell of Morreston's Reel.



Margate Assembly, or a Hornpipe, by Mr Holland.

Allegro





A Welsh Dance.

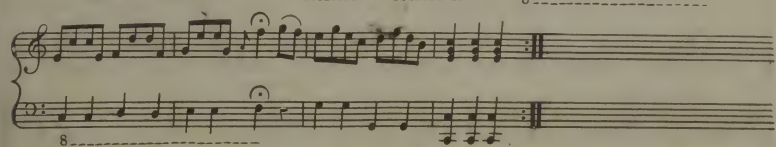
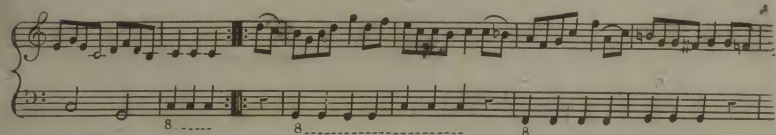
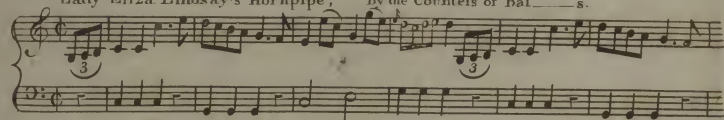
28

Brisk

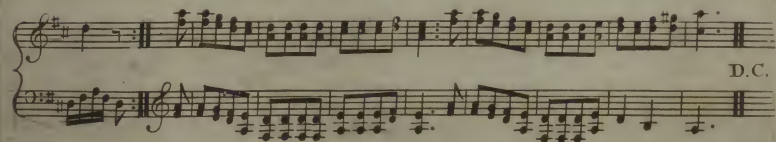
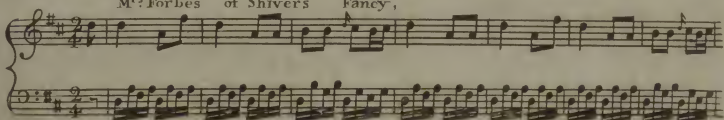
End.

D.C.

Lady Eliza Lindsay's Hornpipe, by the Countess of Bal...s.



M<sup>r</sup> Forbes of Shivers Fancy.



D.C.

## Sir George Ramsay's Lament

by Mils C Dal

slow.

Handwritten musical score for "Sir George Ramsay's Lament" by Mils C Dal. The score is written on ten systems of grand staves (treble and bass clef). The key signature is one sharp (F#). The tempo marking "slow." is at the beginning. The first system includes a "1st" and "2d" marking above the treble staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Duke of Yorks Favourite

by Pleyel.

30

*Allegro*

D.C.

The Finall,

by a Lady.

Fine.



Friends of Wigham  
Shand Collection  
Vol.11

Item 4

Watson,  
John

The celebrated circus tunes  
performed at Edinburgh this  
season, with the addition of some  
new reels and strathspeys set for  
the piano forte or violin and bass  
(1791)

N<sup>o</sup> 1

*A. Selection of Favorite Airs*

As Performed at the

*Royal Circus Edin<sup>g</sup>*  
&  
*Saddlers Wells London*

Adapted for the

**HARPSICHORD OR PIANO FORTE**

EDINBURGH Printed for and Sold by N. STEWART Parliament Square  
Where may be had all Kinds of Music and Musical Instruments of the LONDON  
Prices.

Little Pierre & Sig<sup>r</sup> Sparavita

Moderato

Fine

D Capo

L.  
 Roman  
 Allegro

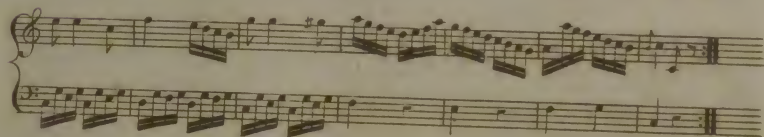
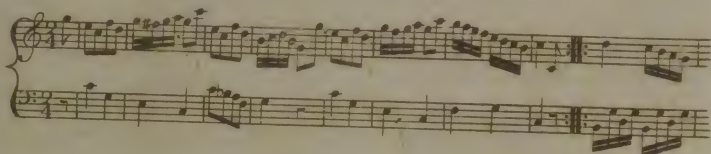
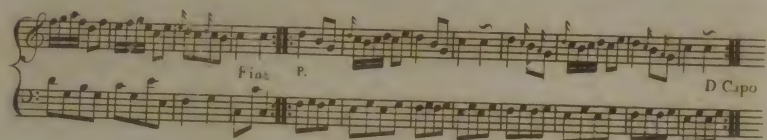
Fine  
 F.  
 P.  
 D. Capo



Little (Pop)

3

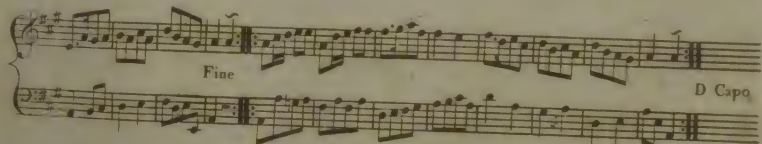
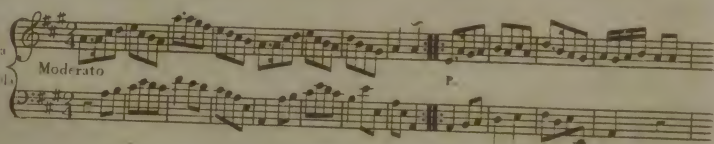
Vivace



Labella

Spagnolo

Moderato



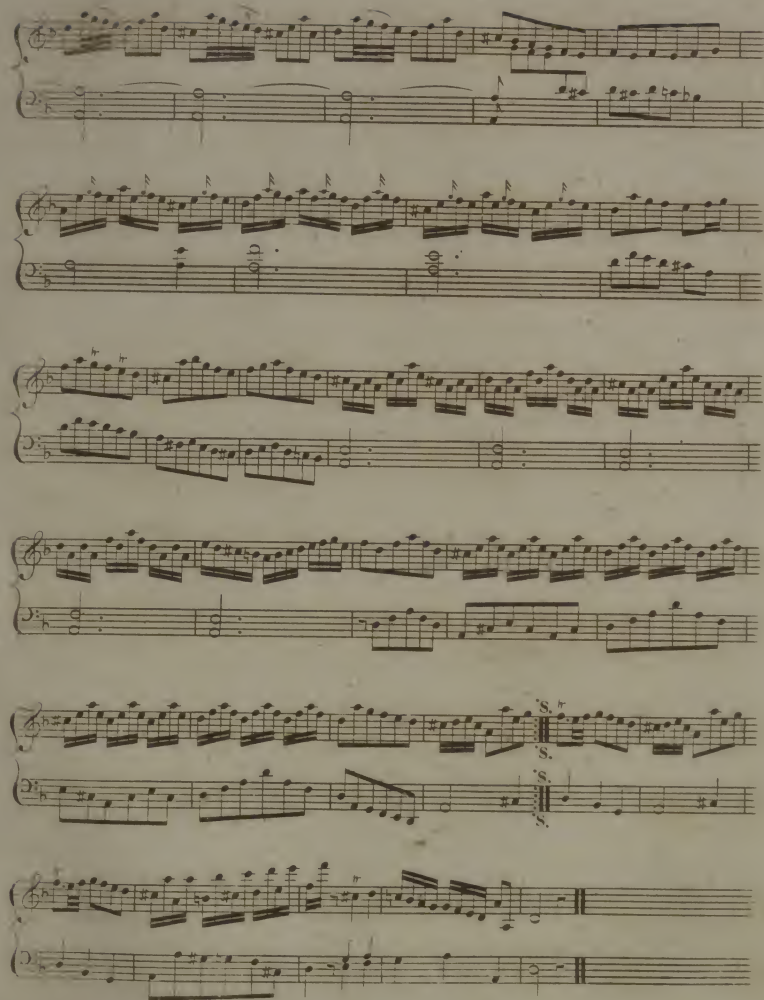
## Fandango

Largo

S.

S.

S.



Friends of Wighton  
Shand Collection  
Vol 11

Item 5

Anon

A Collection of Favorite AIRS as  
performed at the Royal Circus  
Edinr. & Saddlers Wells London,  
adapted for the harpsichord or  
piano forte, No 1 (1800?)  
(not in COPAC)



## L'ADREUCE.

The musical score for "L'ADREUCE" consists of two systems of treble and bass staves. The first system includes a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff. The second system includes a treble staff with a key signature of one sharp (F#) and a 2/4 time signature, and a bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

**Fine**

**D Capo**

**P.**

**Balmat**

**Fine**

**P.**

**D Capo**

**Bologna**

**Fine**

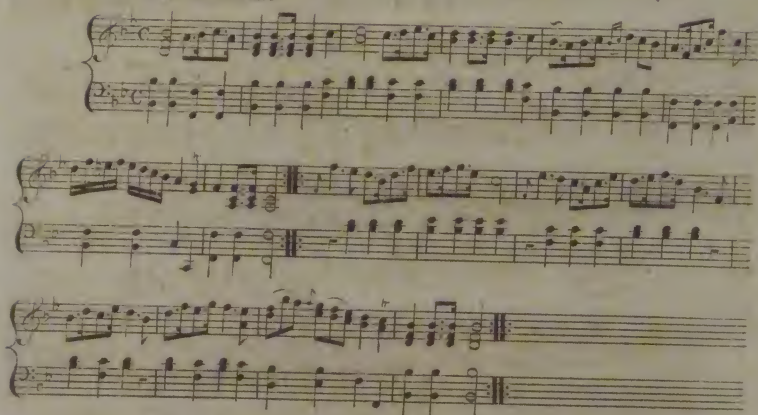
**D Capo**



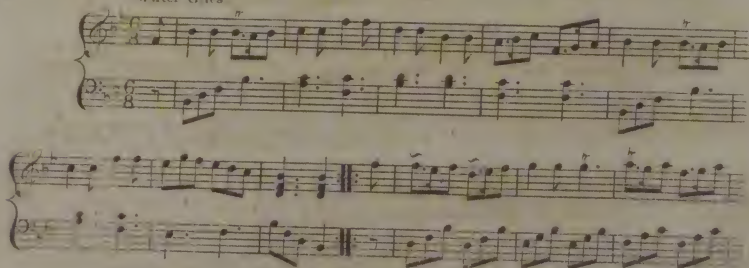
N<sup>o</sup> 2  
*Circus Tunes*

EDINBURGH Printed for and Sold by STEWART & Co. Music Sellers  
Parliament Square & N<sup>o</sup> 40 South Bridge Street, Where may be had variety of  
Music & Musical Instruments at the LONDON Press

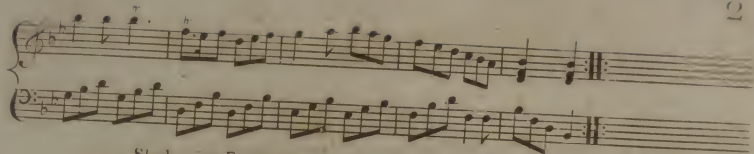
*Force of Hercules*



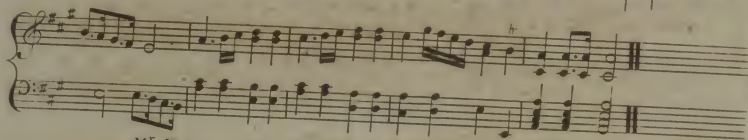
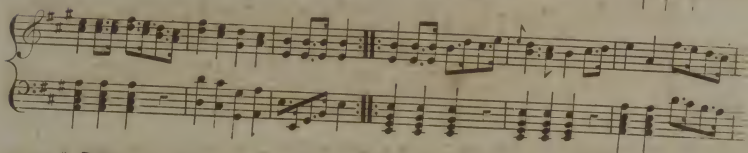
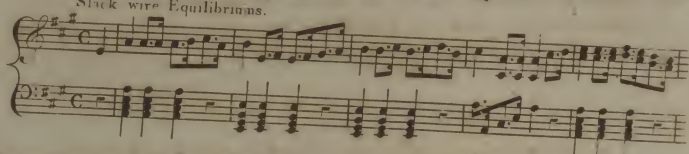
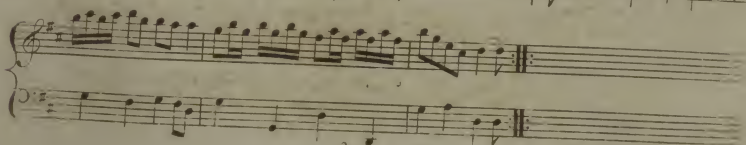
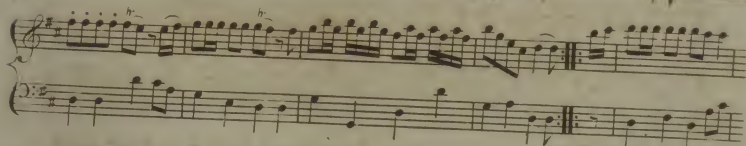
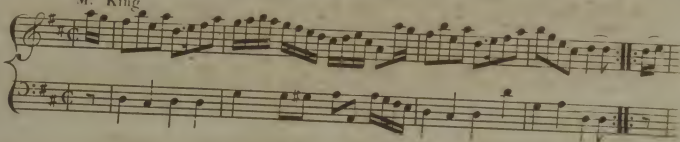
*Walter Giles*







## Stick wire Equilibrans.

M<sup>r</sup> King

To be Continued

Friends of Wighton  
Shand Collection.  
Vol.11

Item 6

Anon

Circus tunes No 2 (1800)

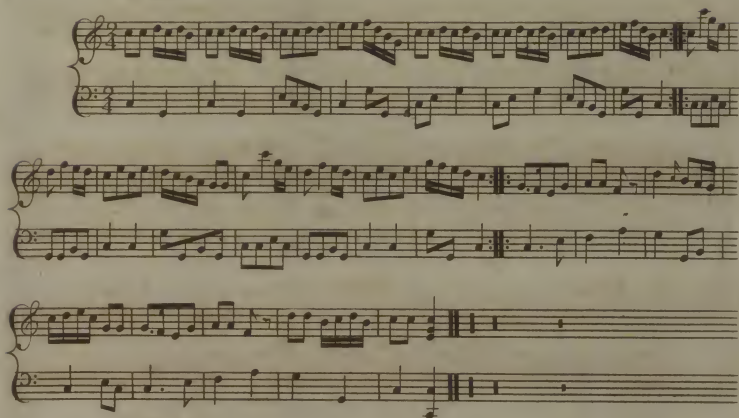




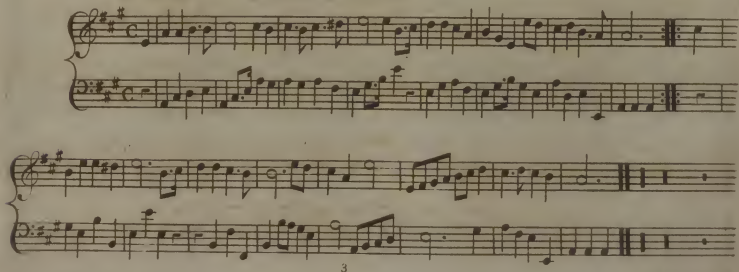
# N<sup>o</sup> 3 *Circus Tunes*

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and Musical Instruments at the LONDON Prices.

M<sup>r</sup> Sutton.

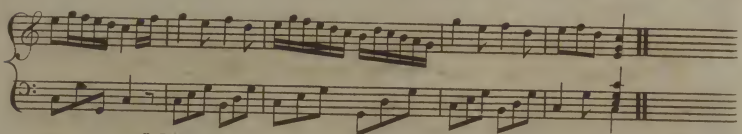
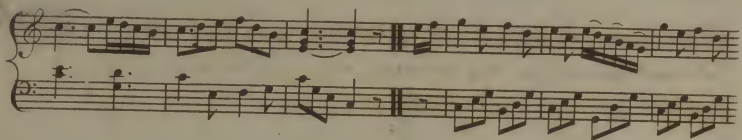
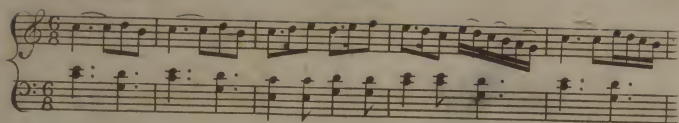


M<sup>r</sup> Parker.

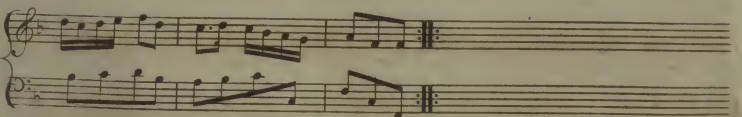
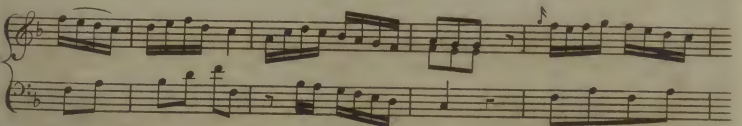
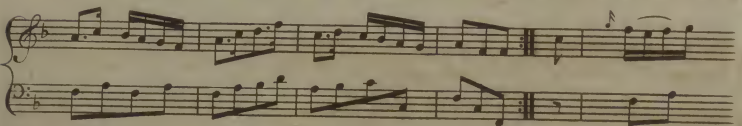
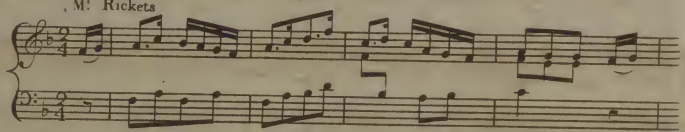


M<sup>r</sup> Jenkenfon.

2



M<sup>r</sup> Rickets



3

To be Continued

Friends of Wighton  
Shand Collection,  
Vol. 11

Item 7

Anon

Circus tunes. No. 3. (1800)

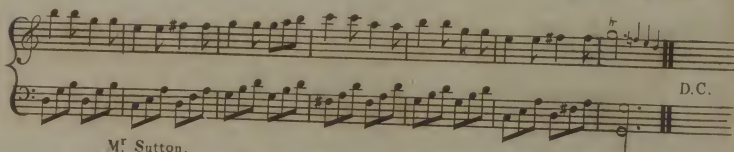
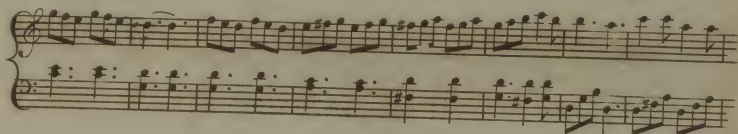
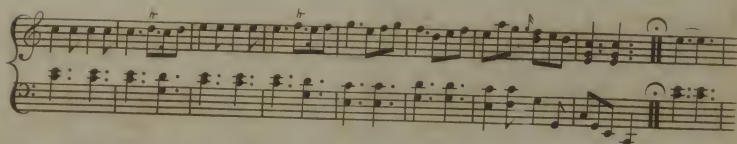
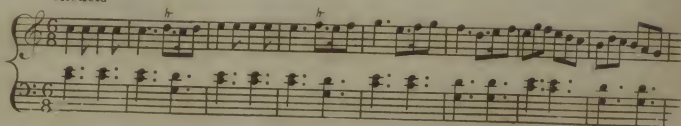




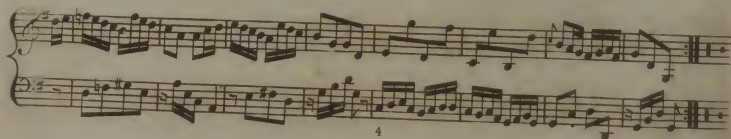
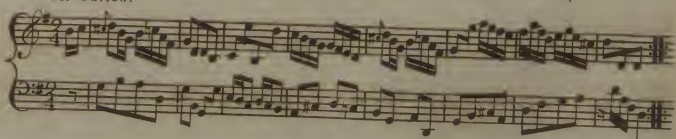
# N<sup>o</sup> 4 *Circus Tunes.*

EDINBURGH Printed for & Sold by STEWART & Co. Parliament Square & N<sup>o</sup> 40  
South Bridge Street. Where may be had all the Circus Tunes.

Rickets

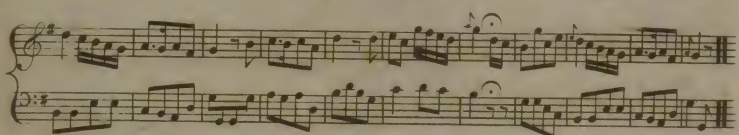
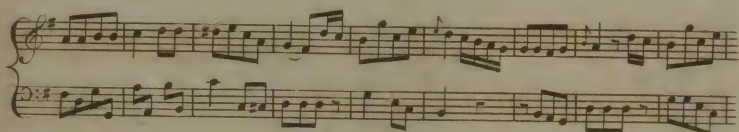
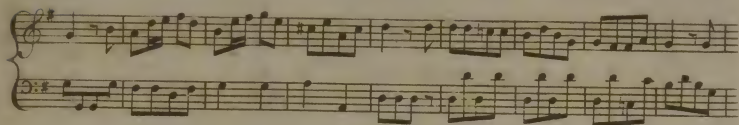
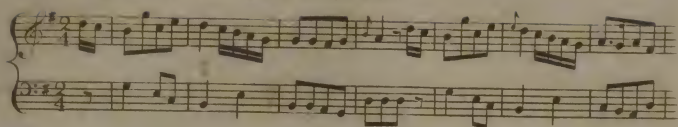


M<sup>r</sup>. Sutton.

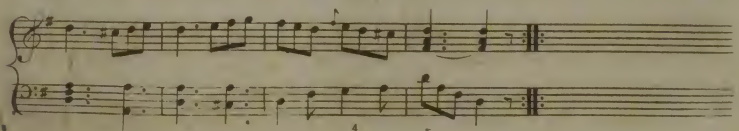
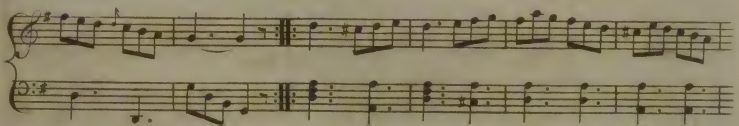
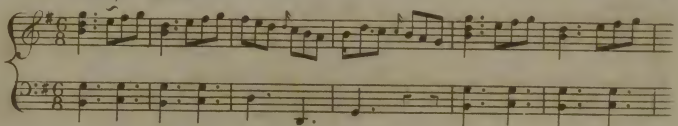


Danced by M<sup>rs</sup> Parker in the Pony Races.

2



Harlequin Statue.







Friends of Wighton  
Shand Collection,  
Vol 11

Item 9

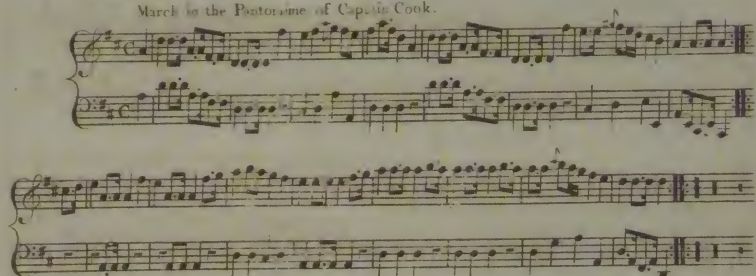
Anon

Circus Tunes no.6 (1800)

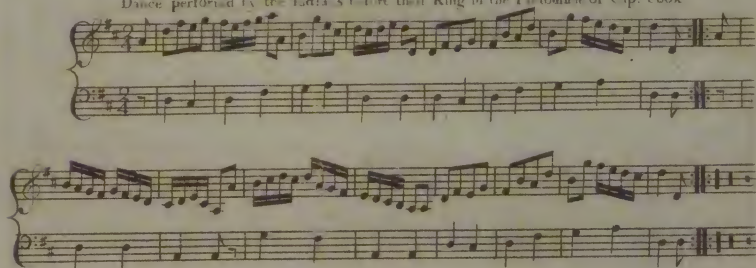
# N<sup>o</sup> 6 *Circus Tunes*

EDINBURGH Printed for and Sold by STEWART & Co. Parliament Square  
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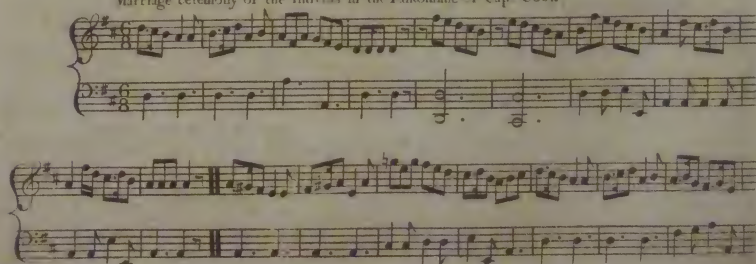
March in the Pantomime of Captain Cook.



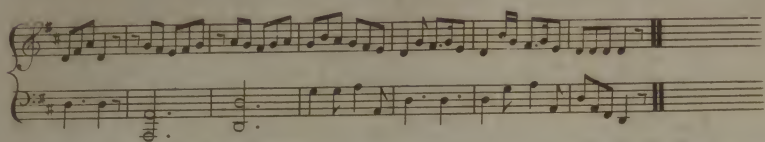
Dance performed by the Indians before their King in the Pantomime of Cap<sup>t</sup> Cook



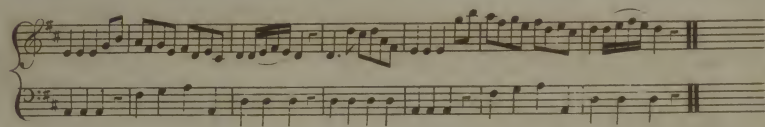
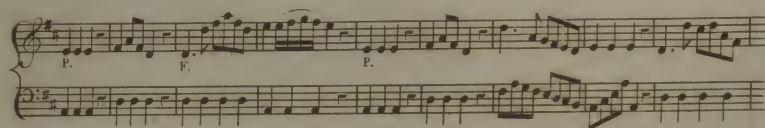
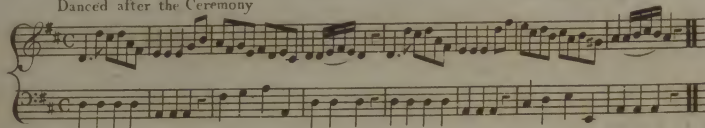
Marriage ceremony of the Indians in the Pantomime of Cap<sup>t</sup> Cook



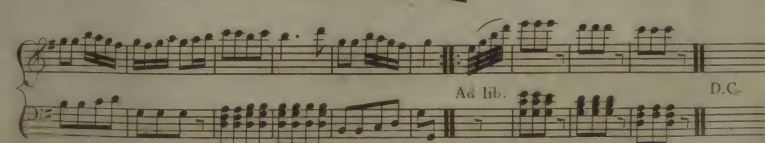
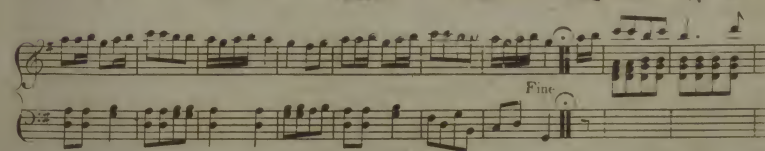
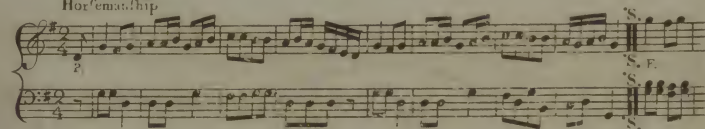




Danced after the Ceremony



Horsemanship

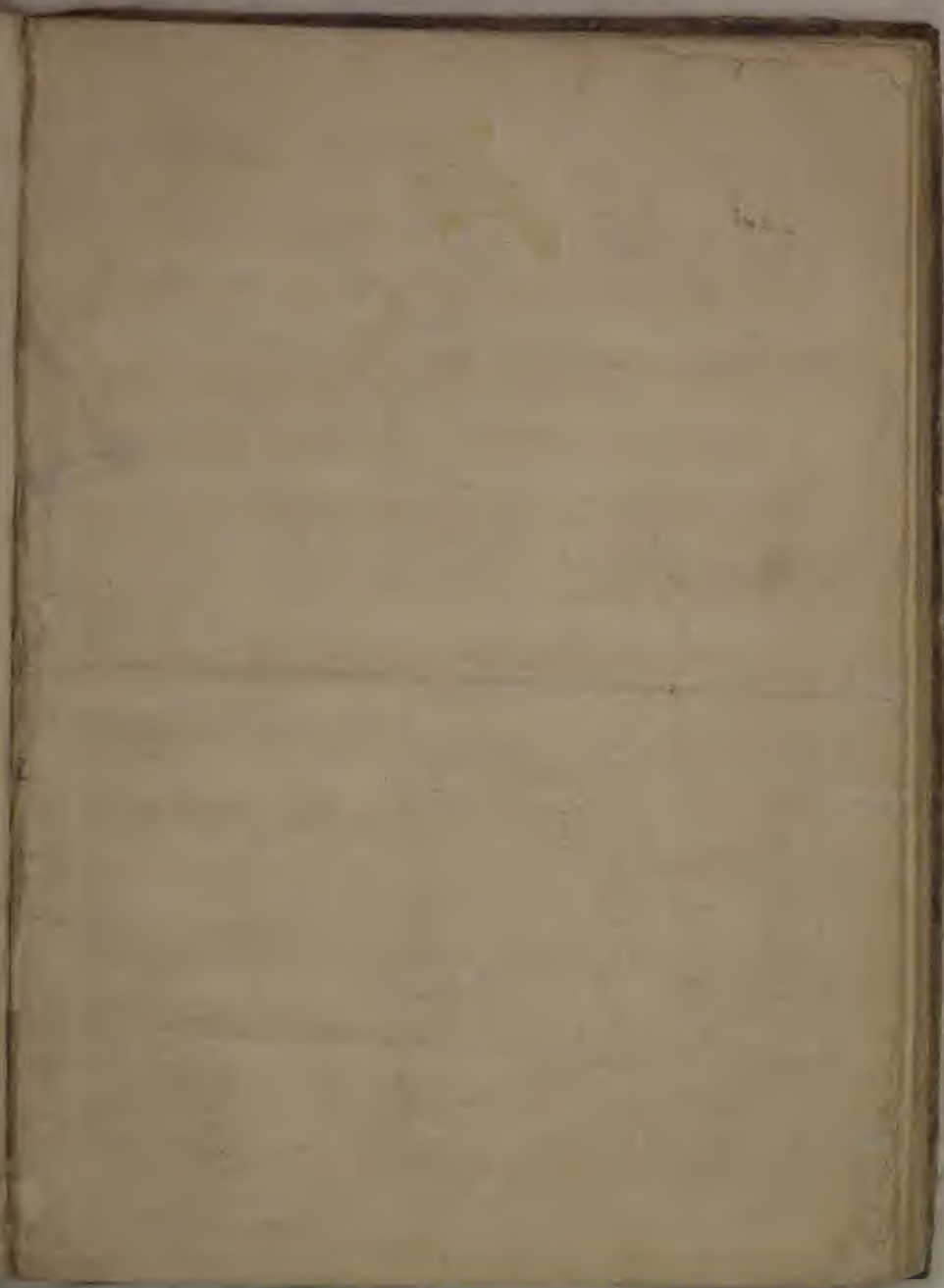


Friends of Wighton  
Shand Collection.  
Vol. 11

Item 9

Anon

Circus Tunes no 6 (1800)



Friends of Wighton  
Shand Collection.  
Vol.11

Item 10

Arrowsmith

The topsails shiver in the wind .  
sung by Mr Arrowsmith at  
Vauxhall (1778)



2.

# The Topsails Shiver in the Wind,

Sung by M<sup>r</sup>. Arrowsmith at Vauxhall.

Composed by M<sup>r</sup>. Arne.

Price 9<sup>d</sup>

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside  
and N<sup>o</sup> 13 Hay Market

Just Published, Composed by the same Author, The Favorite New Hunting Song

N.B. Paper Forte, Harpsichord, Piano Forte, Guitars &c. is not used if purchased and paid for within eight months, the Hire will be abated. Also conveyed any distance in their own Machines without hazard of damage.

Accompaniment

Andante

The musical score is written for voice and piano. It begins with a treble and bass staff for the piano accompaniment, marked 'Andante' and 'f' (forte). The melody is in the treble clef. The lyrics are written below the notes. The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are:

The Topsails shiver in the wind, the  
Ship the sails to Sea - -, but yet my Soul, my Heart, my Mind art, Ma - ry, ma - ry's will

3

for tho' thy Sailor, bound a - far, still Love shall be thy leading Star for  
 tho' thy Sailor, bound a - far, still Love shall be thy leading Star.

2

Should Landmen flatter when we're fail'd,  
 O doubt their artful Tales;  
 No gallant Sailor ever fail'd,  
 If Love breath'd constant gales;  
 Thou art the Captain of my Soul,  
 Which steers my Heart from Pole to Pole.

3

Sirens in every Port are meet,  
 More full than Rocks or Waves;  
 But such as grace the British Fleet,  
 Are Lovers, and not Slaves;  
 No Foes our Courage shall subdue,  
 Although we're left our Hearts with You.

4

Thou art our Gates; but if you're kind,  
 Will I turn the shifting Water;  
 The Rocks, the Billows, and the Wind,  
 The Power of Envy and Spite;  
 Now English Chryseids with You  
 Our Sails are full, sweet Girls, adieu.

## Guitar

The  
Topsy-turvy in the Wind, the Ship the sails so true - - -  
Set up soul, my Heart, my Mind, who, who - - - my soul with Thee: for  
tho' thy Sail - lor's bound a - - far, still Love shall be his lead - ing Star, for  
tho' thy Sail - lor's bound a - - far, still Love shall be his lead - ing Star.

## German Flute



Friends of Wighton  
Shand Collection  
Vol. 11

Item 11

Arne, M

What tho' my Tongue did never  
move. : A favorite Song. Sung by  
Mrs. Kennedy in Tristram  
Shandy. (1783)

A favorite Song Sung by  
*M<sup>rs</sup>. Kennedy in Tristram Shandy*

Composed by *MR. ARNE.*

Price 6<sup>d</sup>

Printed by Longman and Broderip, N<sup>o</sup> 26, Cheapside & N<sup>o</sup> 43, Hay-Market

Violino

Larghetto

What tho' my Tongue did ne - ver move to tell thee all it's  
 Mas - ters pain my Eyes my looks have spoke my Love O tell me must they  
 speak in vain still did I - ma - gi -

na - tion warm pre - sent thee at the Noon - tide beam and sleep gave back thy

An - gels form to grasp thee in the mid - night Dream and sleep gave back thy

An - gels form to grasp thee in the mid - night Dream

I'll make a Cradle of this Breast,  
 Thy Image its sole Child shall be,  
 My throbbing Heart shall rock to rest  
 The cares, that waste thy life & me:  
 Pulse of my beating blood, must all  
 My gay seductive Hopes be fled!  
 Unheeded wilt thou hear my fall,  
 Unpitied wilt thou see me dead!



Friends of Wighton  
Shand Collection.  
Vol 11

Item 11

Arne, M

What tho' my Tongue did never  
move : A favorite Song Sung by  
Mrs. Kennedy in Tristram  
Shandy. (1783)

# FERZI'S Minuet

with Variation for the HARPSICHORD

by *Nic. Corri*

Printed by SOHMLY CORRI & SUTHERLAND Eds

Musical

Handwritten musical score for "Ferzi's Minuet with Variation for the Harpsichord" by Nic. Corri. The score is written on ten systems of two staves each (treble and bass clef). It includes various musical notations such as notes, rests, and dynamic markings like "P" (piano) and "F" (forte). A tempo change is indicated by the text "little faster Più presto" above the seventh system. The piece concludes with a final cadence and a circled number "(8)" below the last staff.

Handwritten musical score for "Ferzi's Minuet with Variation" by Domenico Corri. The score is written on ten systems of five-line staves, each with a treble and bass clef. The music is in 3/4 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *f* (forte), *p* (piano), and *F* (fz) are present. The notation includes many beamed notes and slurs, indicating rapid passages and phrasing. The paper is aged and slightly discolored.





4

Handwritten musical score for "Ferzi's Minuet with Variation" by Corri, Domenico. The score is written on seven systems of two staves each (treble and bass clef). It features various musical notations including notes, rests, and dynamic markings such as "P" (piano) and "F" (forte). The manuscript is on aged, slightly stained paper.

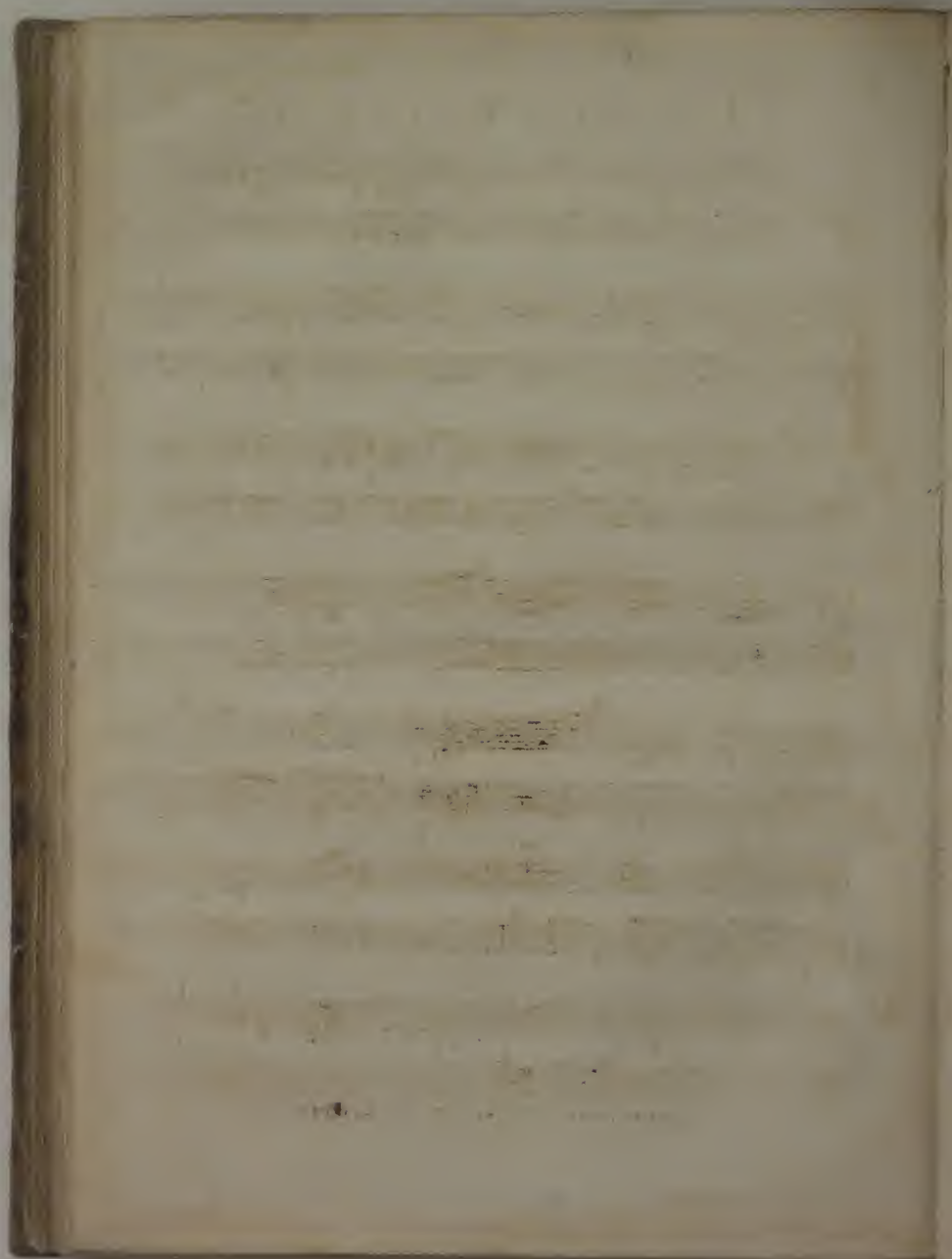
# PRINCE of WALES Minuet

Larghetto  
Slow

[illegible]

Adapted for the Harpsichord by J. CORRI Ed. Price 2



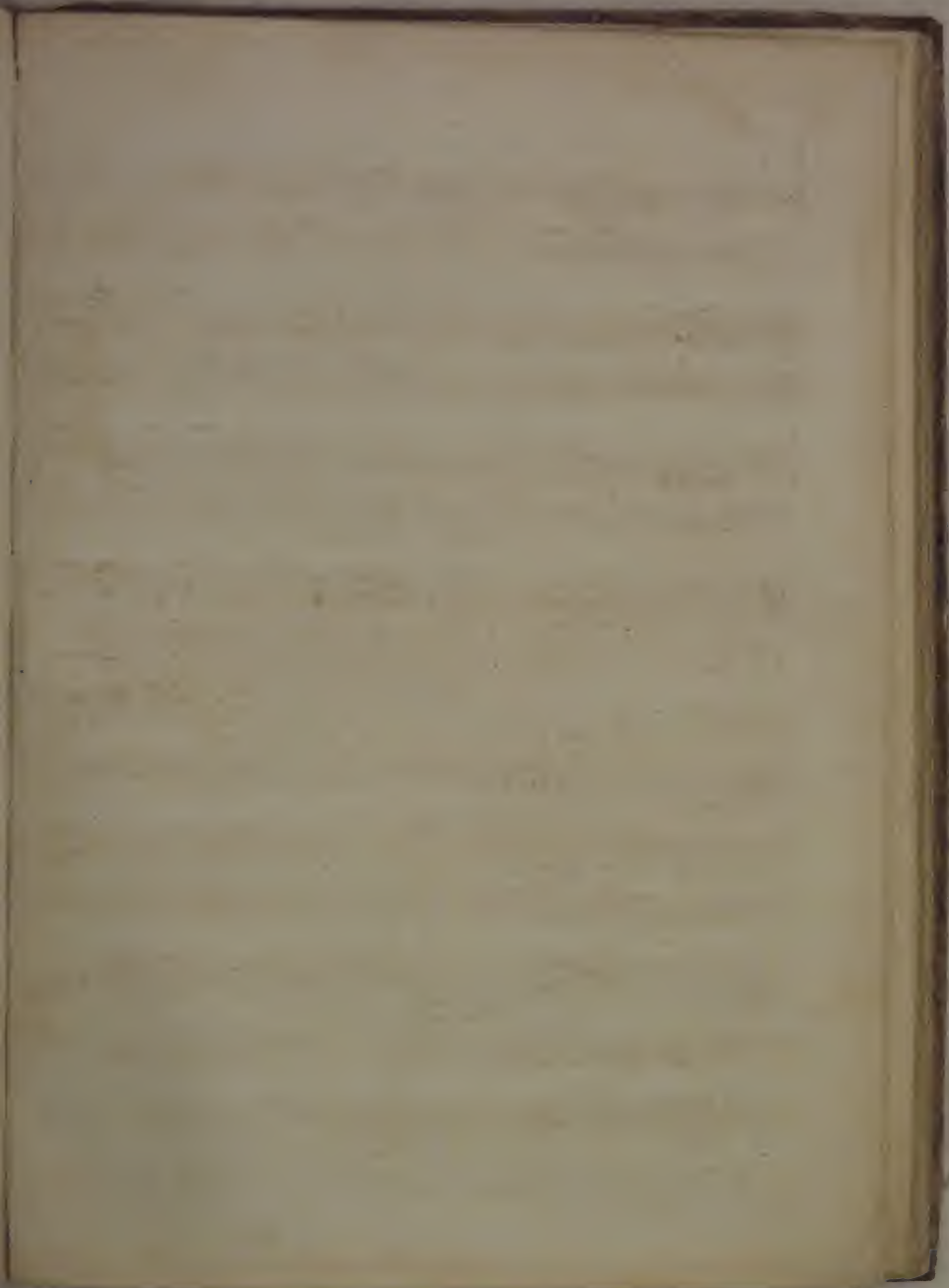


Friends of Wighton  
Shand Collection  
Vol. 11

Item 13

Corri, J

Prince of Wales's minuet [sic]  
No date



Friends of Wighton  
Shand Collection.  
Vol 11

Item 14

Corri,  
Domenico

My ain kind dearie , a Scotch air  
with variations (1800)

1 A Scotch Air My AIN KIND DEARIE With Variations. by D. Corri. Printed for and Sold by C. & S.

Moderato

Andante



2

(5)

## JIGG.

Lively

Allegro

End

Fine

(5)

This mark \* denotes the same as Points in reading.  
 F. Loud — P. Soft.  
 — Gradually Louder.  
 — Gradual. Soft.

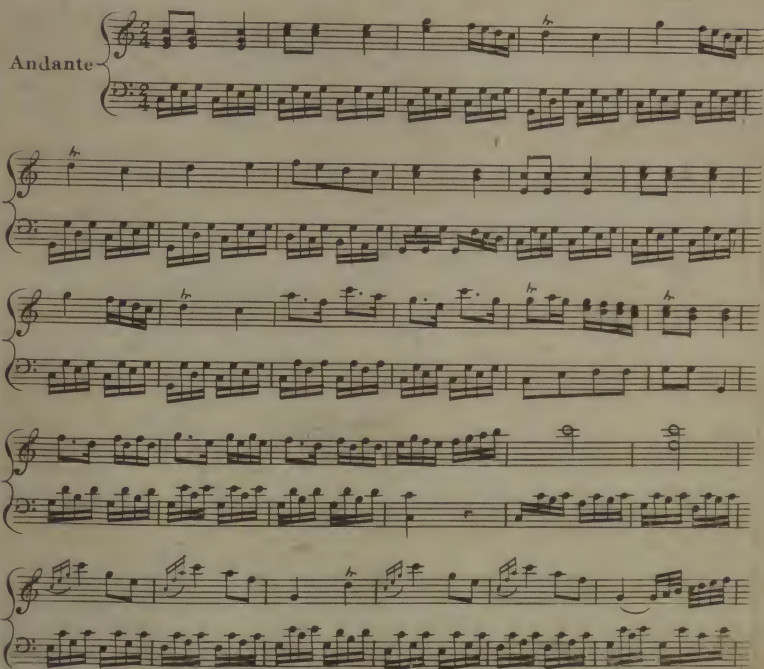
1

*A favorite SONG*  
*Sung by Sig.<sup>ra</sup> Sestini in*  
**LA SERVA PADRONA**  
*) ) ) ) )* **OR** *( ( ( ( (*  
**THE MAID THE MISTRESS.**

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside  
and N<sup>o</sup> 13 Hay Market

Price 1<sup>s</sup>.

Andante







ly clasp my lil - ly hand,  
 ta lo - da me.

Why to coy, my grey Philander! why to coy, my grey Philander! cease to ponder, cease to  
 Donzel - lette fe vede - te il mio sposo gli di - rete ch'io non mor - te il suo

ponder, Hymen lights the torch of Joy why to nix donzel - lette why to  
 fdegno che fon tut - ta a - mo - re e fe

coy why to coy Turn and view me briskly woo me now's your  
 - de - te gli di - re - te ch'io non mor - to il suo fdegno che fon

time for Love and Joy now view me now woo me now's your time for Love and  
 tut - ta a - mo - re e fe fon tut - ta a - mo - re e fe the fon tut - ta a - mo - re e

Joy now's your time for Love and Joy.  
 fe the fon tut - ta a - mo - re e fe

Friends of Wighton  
Shand Collection.  
Vol. 11

Item 15

Pergolesi, G

Dear old Man. A favorite Song  
sung by Sgra Sestini in La Serva  
padrona or The Maid the  
Mistress. No date.



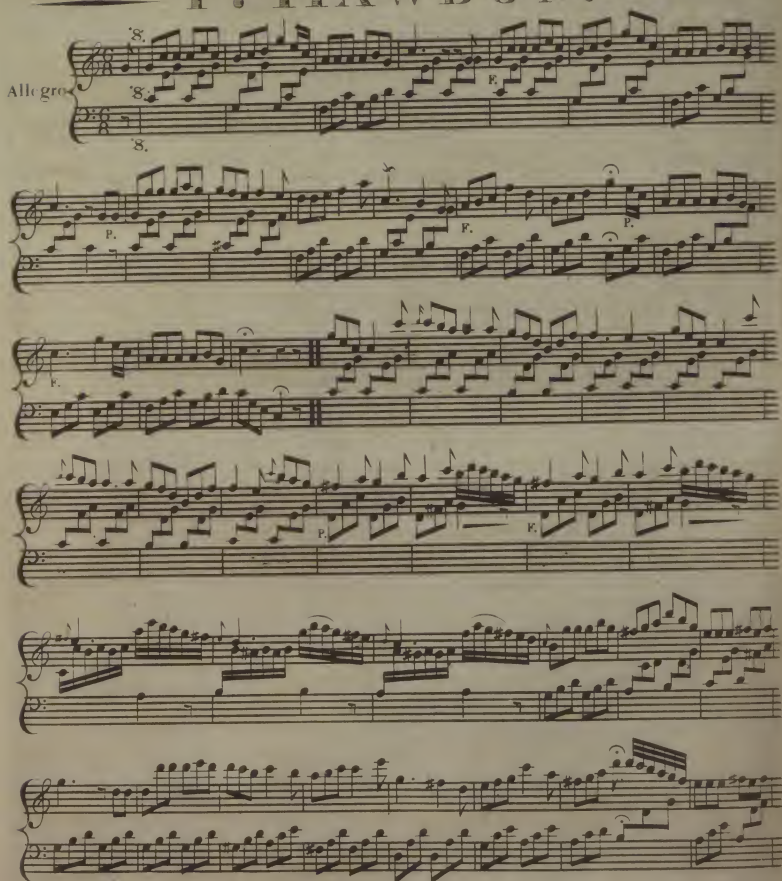


# *The Maid of the Mill*

A Favourite RONDO for the HARPSICHOORD Composed by

**T. HAWDON.**

Price 6<sup>d</sup>.



A handwritten musical score for a harpsichord rondo. The score is written on seven systems of two staves each (treble and bass clef). The music is in a single key with one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The piece concludes with a double bar line and repeat signs.

ad Lib<sup>to</sup> Da Capo al Segno.

EDINBURGH Printed for the Author and Sold at N. Stewart's Music Shop Parliament Square.

Friends of Wighton  
Shand Collection.  
Vol 11

Item 16

Hawdon, T  
and Shield,  
W

The Maid of the Mill. A favourite  
rondo for the harpsichord [based  
on I've kiss'd and I've prattled;  
from W. Shield's Rosina] (1790)



Friends of Wighton  
Shand Collection  
Vol 11

Item 16

Hawdon, T  
and Shield,  
W

The Maid of the Mill. A favourite  
rondo for the harpsichord [based  
on I've kiss'd and I've prattled  
from W. Shield's *Rosina*] (1790)

Time has not thin'd my flowing Hair

*A favorite Canzonet*

*Composed by*

*Mr. William Jackson*

*of Exeter*

*1<sup>st</sup> 1<sup>st</sup>*

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside.

Where may be had all the Compositions of this Author.

*Allegro*

The musical score is written for voice and piano. It consists of three systems of music. The first system has two staves: a vocal staff in treble clef and a piano accompaniment staff in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo marking 'Allegro' is placed to the left of the first staff. The lyrics are: 'Time has not thin'd my flow-ing Hair, Nor bast me with his'. The second system also has two staves. The vocal staff continues the melody, and the piano accompaniment provides a steady bass line. The lyrics are: 'I - too Hand; Ah! why fo soon the Blof - som tear, Ere An - nounc'. The third system continues the piece. The vocal staff has the lyrics: 'yet The Fruit de-mand? Ah! why fo soon the Blof - som tear,'. The piano accompaniment staff has the lyrics: 'Ah! why fo soon Ah! why fo soon the Bloffom tear,'. The score ends with a double bar line and a repeat sign.

Time has not thin'd my flow-ing Hair, Nor bast me with his

I - too Hand; Ah! why fo soon the Blof - som tear, Ere An - nounc

yet The Fruit de-mand? Ah! why fo soon the Blof - som tear,

Ah! why fo soon Ah! why fo soon the Bloffom tear,

Ah! why to soon the Blof-som tear, Ere Autum yet the Fruit de-mand, Ere  
 Ah! Ah! Ah! why to soon the Blof-som tear  
 Autum yet the Fruit demand, the Fruit de-mand. Let me en-joy the  
 Ere Autum yet the Fruit de-mand. Let me en-joy the  
 chearfull Day 'till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 chearfull Day 'till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 Life a-way, And sing of Love ere I grow old. Let me en-joy the  
 Life a-way, And sing of Love ere I grow old. Let me en-joy the  
 chearfull Day till ma-ny a Year has o'er me roll'd, Pleas'd let me tri-ble  
 chearfull Day till ma-ny a Year has o'er me roll'd, Pleas'd let me  
 T. S.



Life a-way and sing of Love and sing of Love, Pleas'd let me tri-ble  
 tri-ble Life a-way and sing of Love, Pleas'd let me tri-ble

Life a-way and sing of Love sing of Love ere I  
 Life a-way and sing sing of Love sing of Love ere I

grow old, ere I grow old, Pleas'd let me tri-ble  
 grow old, ere I grow old, Pleas'd let me tri-ble

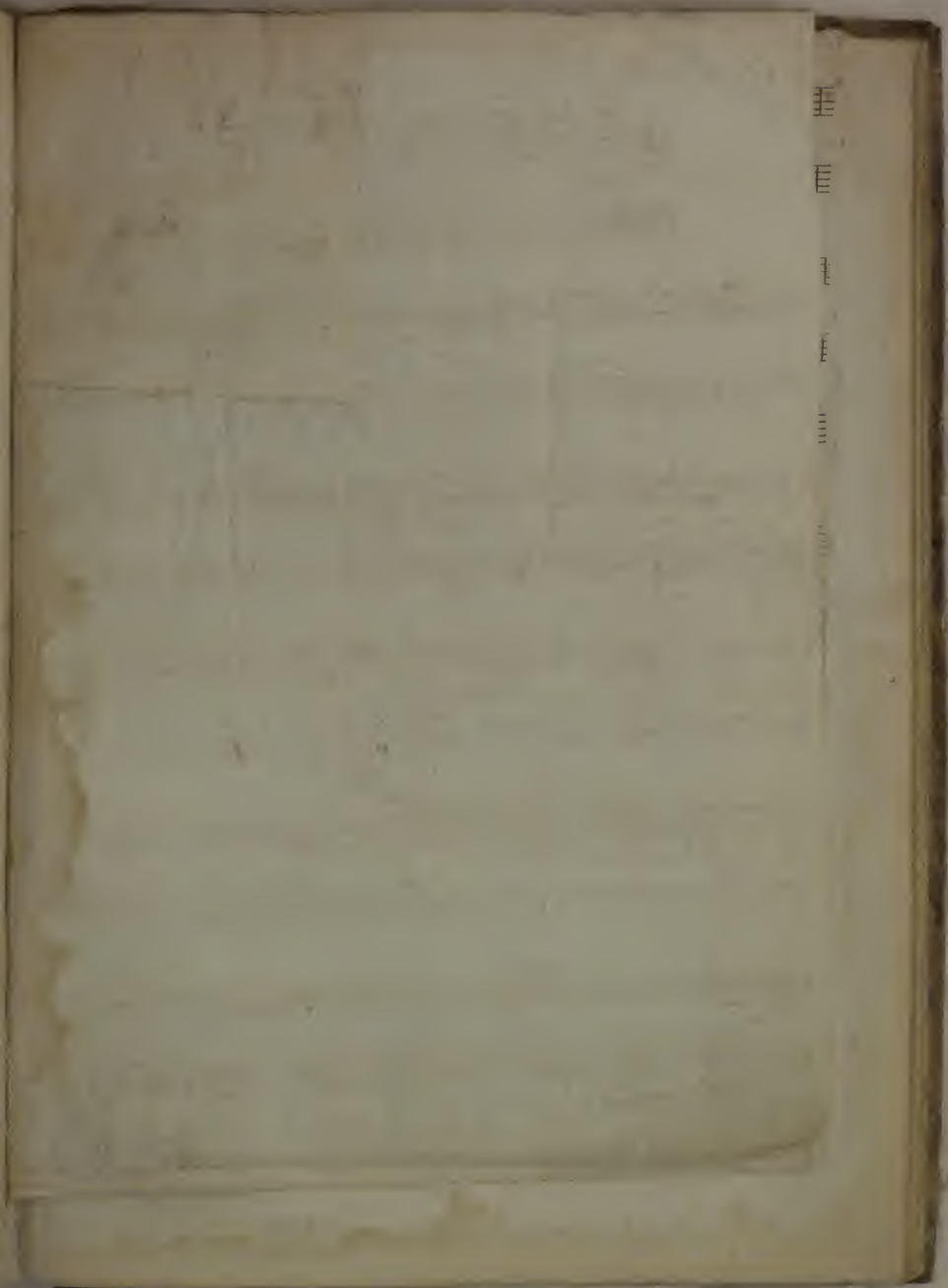
Life a-way Pleas'd let me tri-ble Life a-way And  
 Life a-way Pleas'd let me tri-ble Life a-way And sing of Love and

sing of Love ere I grow old, ere I grow old.  
 sing of Love ere I grow old, ere I grow old.

The musical score is written for three parts: Treble, Alto, and Bass. It features a key signature of one sharp (F#) and a 4/4 time signature. The score includes various musical notations such as notes, rests, and fingerings. The lyrics are interspersed between the staves. The piece concludes with a double bar line and repeat signs.

Allegro

Handwritten musical score for German Flute or Guittar, page 4. The score is in C major, 2/4 time, and consists of 10 staves. It begins with a treble and bass clef, a key signature of one sharp (F#), and a common time signature. The tempo is marked 'Allegro'. The music features various dynamics including forte (*f*), piano (*p*), and crescendo (*cres*). The notation includes eighth and sixteenth notes, rests, and repeat signs. The piece concludes with a double bar line and repeat dots.



Friends of Wighton  
Shand Collection.  
Vol 11

Item 18 Rauzzini,  
Venanzio

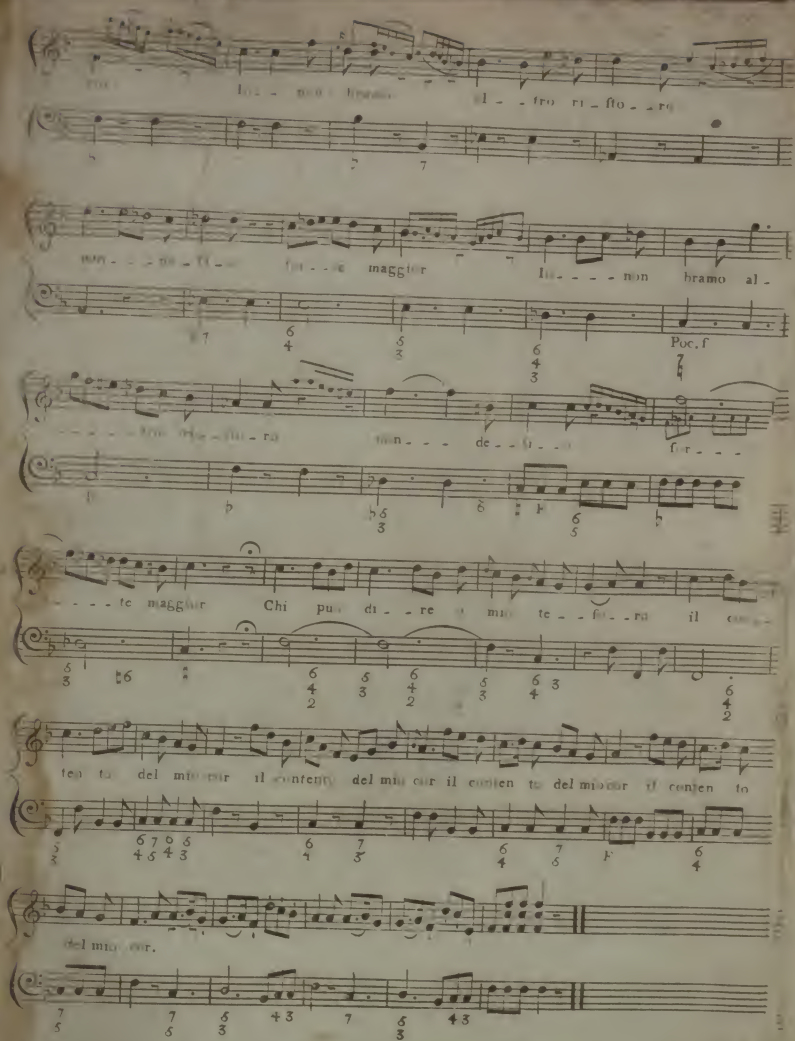
Chi può dire: a favourite song  
composed and sung by Sigr.  
Rauzzini at the Rotunda



A favourite Song Compos'd and Sung by Sig.<sup>r</sup> RAZZINI at the Rotunda.

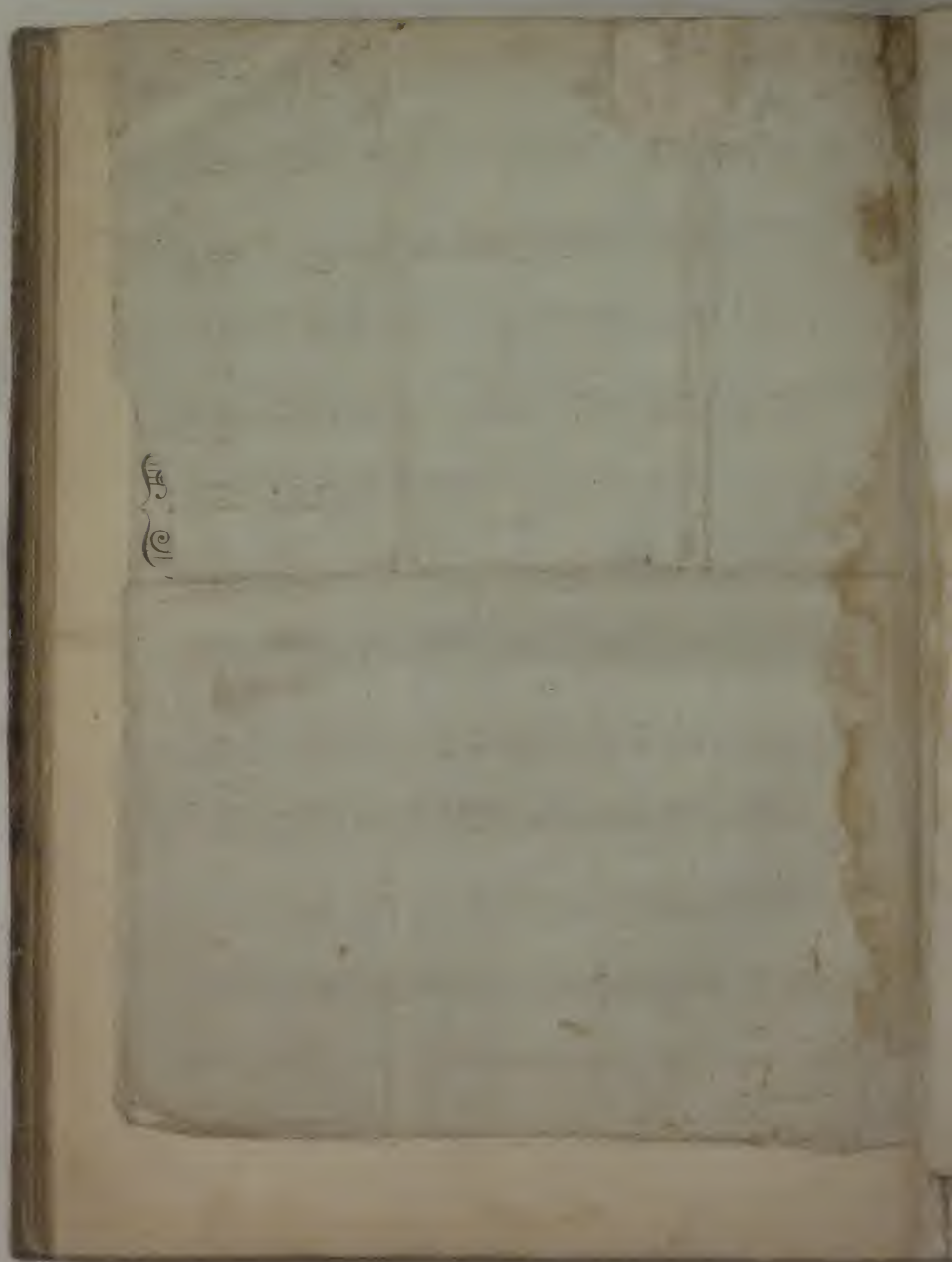
A favourite Song Compos'd and Sung by Sig.<sup>r</sup> RAZZINI at the Rotunda.

[illegible]

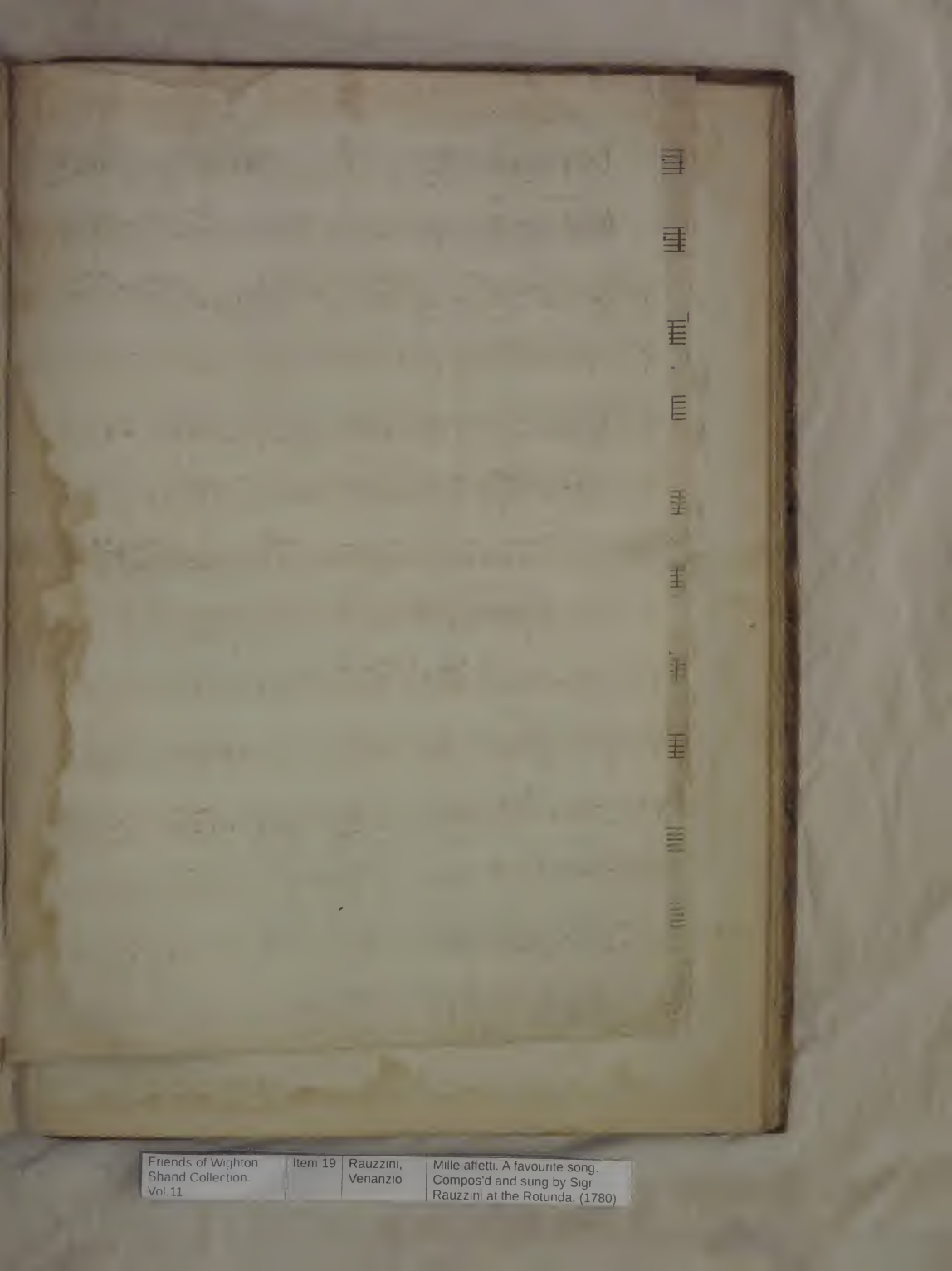


I - - no - - li - - ro - -  
 I - - tro - - ri - - fo - - ro  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -  
 I - - no - - li - - ro - -

Published by JOHN LEE at the Corner of Eustace Street in Dame Street (N<sup>o</sup> 70.)







Friends of Wighton  
Shand Collection.  
Vol. 11

Item 19

Rauzzini,  
Venanzio

Mille affetti. A favourite song.  
Compos'd and sung by Sigr  
Rauzzini at the Rotunda. (1780)

# MILLE AFFETTI.

A favourite Song. Compos'd and Sung by Sig<sup>r</sup> RAUZZINI at the Rotunda.

Tempo di Minuetto.

Mille af-fet-ti un di fo-lea  
def-tar ch'io in que-sto patta or na  
piu' vez-za - so og-getto in - mi fen-to in ca-te - nar  
fen-to in ca-te - nar mi fen-to in ca-te - nar lo mi fen-to in  
na - - te - nar lo mi fen-to in na - - te - nar  
na - - te - nar lo mi fen-to in na - - te - nar  
na - - te - nar lo mi fen-to in na - - te - nar  
na - - te - nar lo mi fen-to in na - - te - nar  
na - - te - nar lo mi fen-to in na - - te - nar

pre - gi - ra - ri - ma l' - - hiam da I nu - - mi in dono

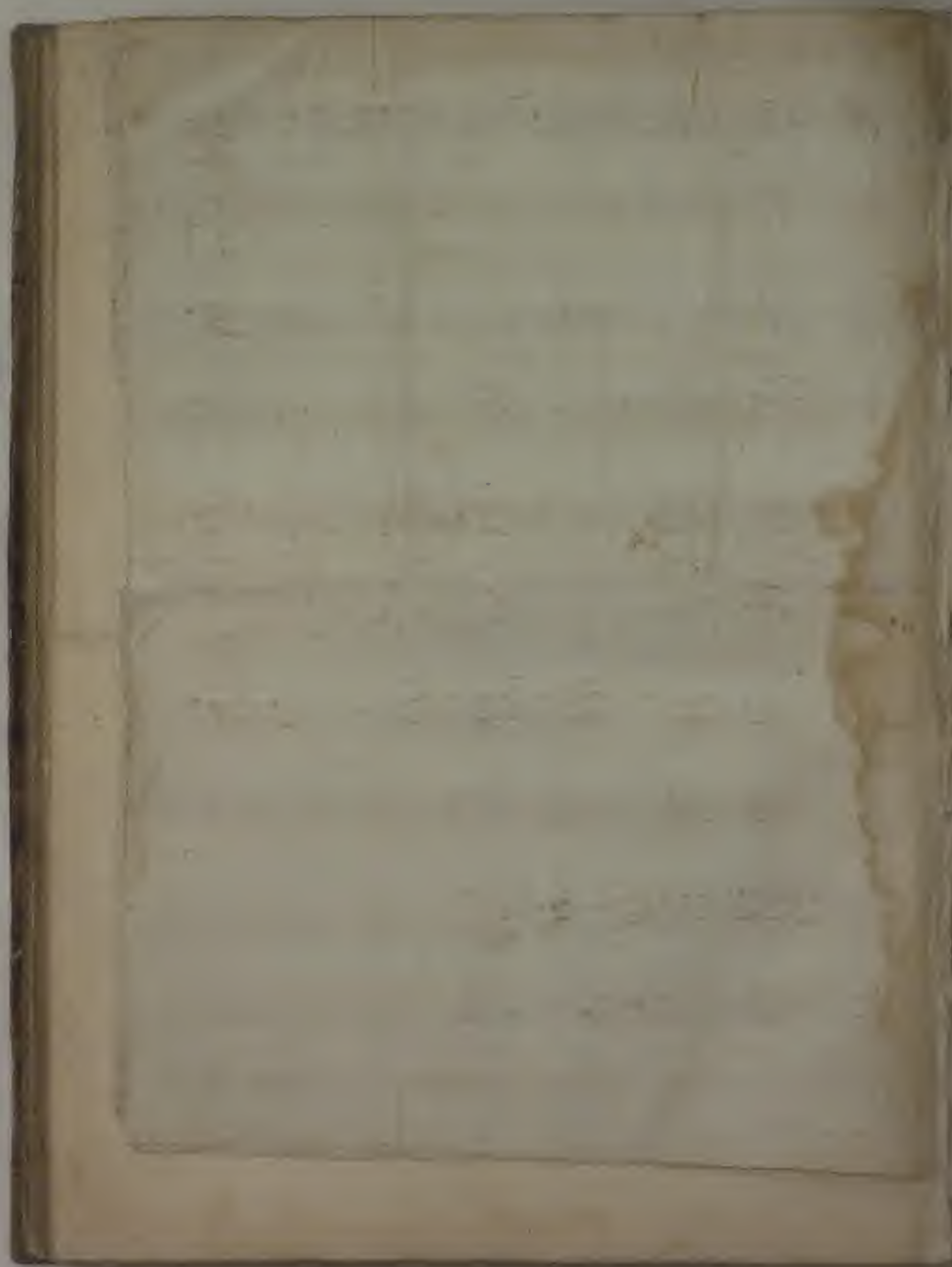
e colpe - vole no non fo - no fe - lu von - no a - me - - ne -

- gar fe - lo von - no a - me - - ne - gar fe lu vonno a - me - - ne -

- gar.

Published by JOHN LEE at the Corner of Eustace Street in Dame Street (N<sup>o</sup> 70)





Friends of Wighton  
Shand Collection  
Vol 11

Item 19

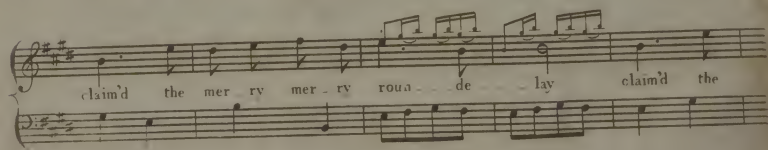
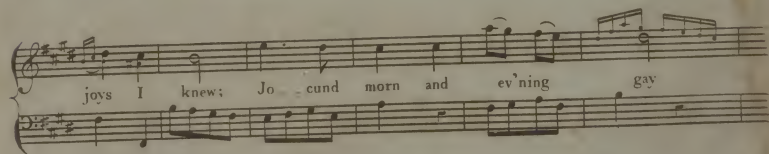
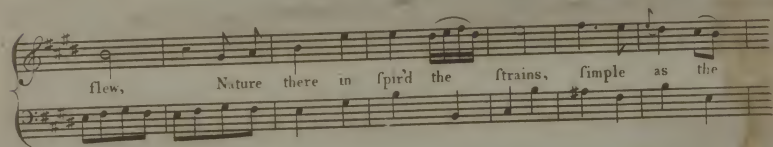
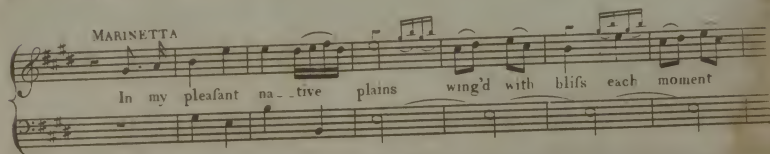
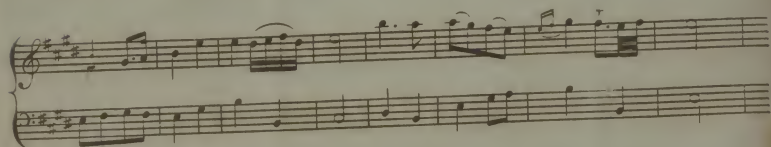
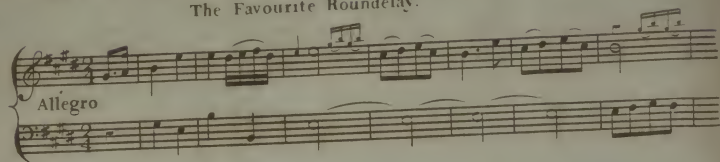
Rauzzini,  
Venanzio

Mille affetti. A favourite song.  
Compos'd and sung by Sigr  
Rauzzini at the Rotunda. (1780)

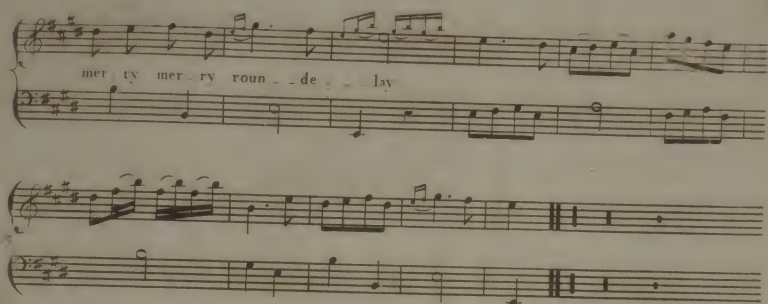


# IN MY PLEASANT NATIVE PLAINS.

The Favourite Roundelay.







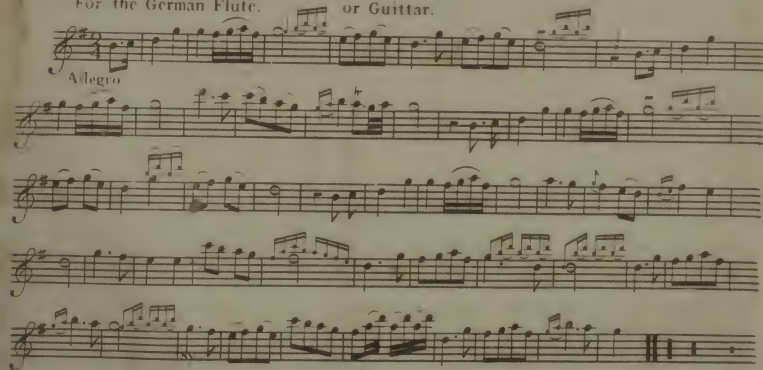
(2)

Fields and flocks, and fragrant flow'rs,  
All that health and joy impart,  
Call'd for artless Music's pow'rs  
Faithful echoes to the heart.  
Happy hours for ever gay  
Claim'd the merry roundelay.

(3)

But the breath of genial Spring  
Wak'd the warblers of the grove,  
Who, sweet Birds, that heard you sing  
Would not join the song of love.  
Your sweet Notes and chauntings gay  
Claim'd the merry roundelay.

For the German Flute. or Guittar.



My dear friend  
I have just received your letter  
of the 10th inst. and am  
glad to hear that you are  
well and happy.

I am writing to you  
to let you know that I  
am still in the land of the  
living and well.

I have just received your  
letter of the 10th inst. and  
am glad to hear that you  
are well and happy.

I am writing to you  
to let you know that I  
am still in the land of the  
living and well.

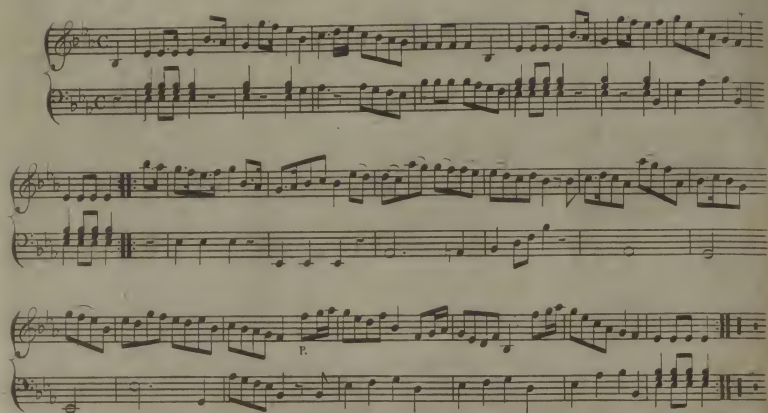
I have just received your  
letter of the 10th inst. and  
am glad to hear that you  
are well and happy.



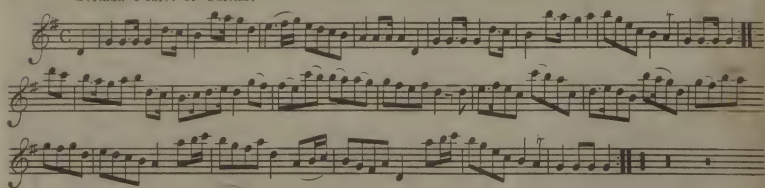


*Earl Cornwallises* March.

Composed by Alex. Stewart.

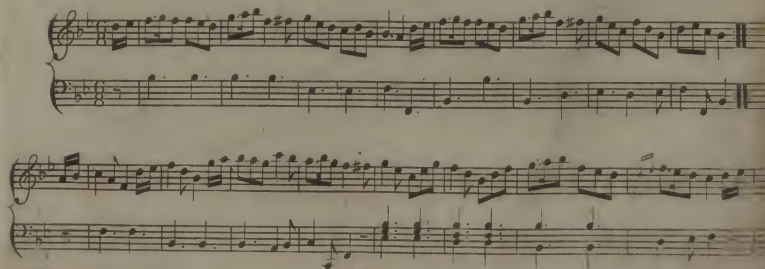


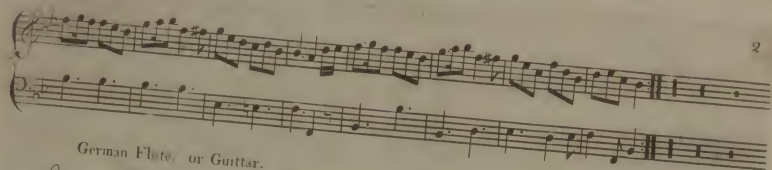
German Flute, or Guitar.



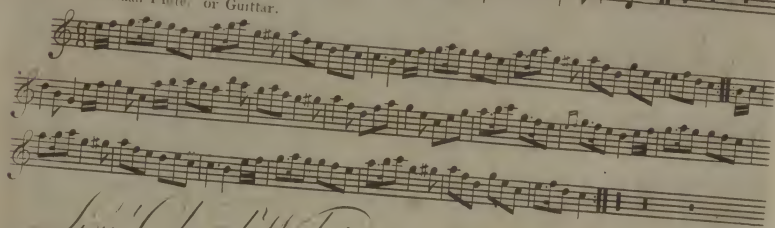
*Colonel Farletons* Quick Step.

Composed by Alex. Stewart.



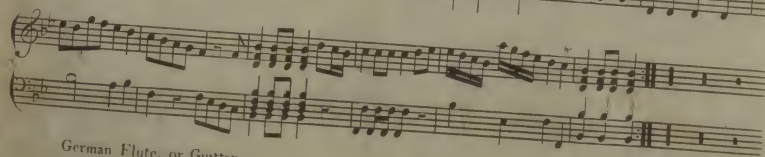
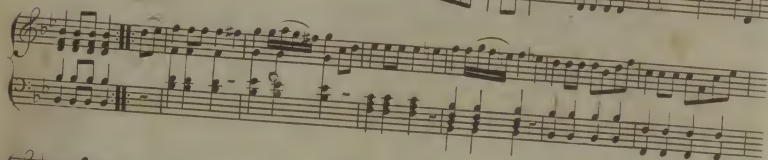
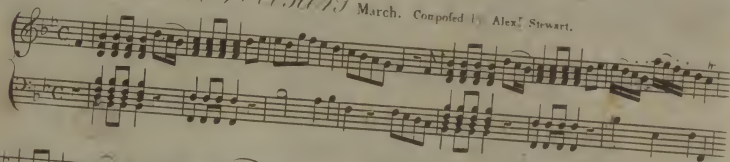


German Flute, or Guitar.

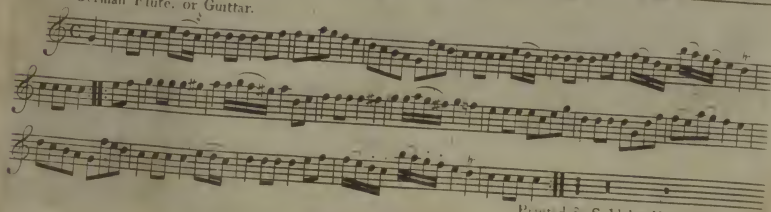


*See Colonel Webster's*

March. Composed by Alex. Stewart.



German Flute, or Guitar.



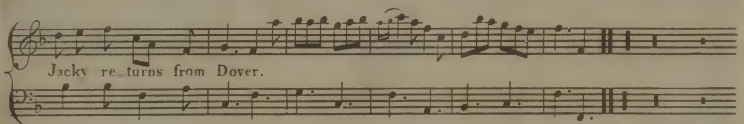
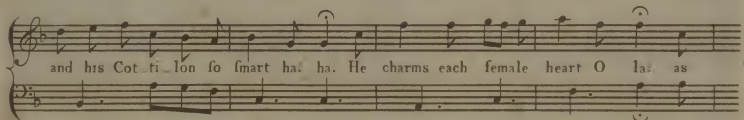
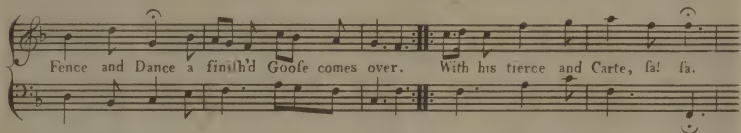
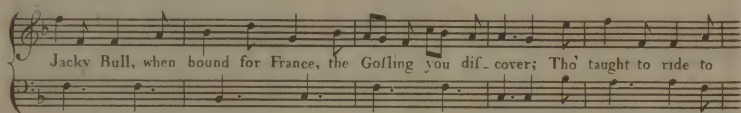
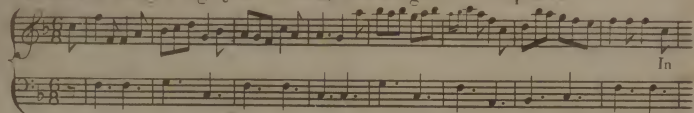
Printed & Sold by N. Stewart.





# JACKYS Return from DOVER.

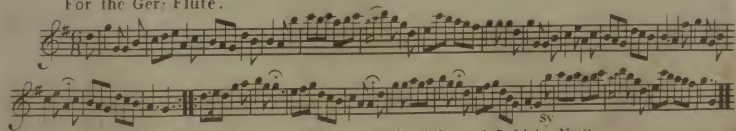
A favorite Song Sung by M<sup>R</sup> FOWLER in the Agreeable Surprise.



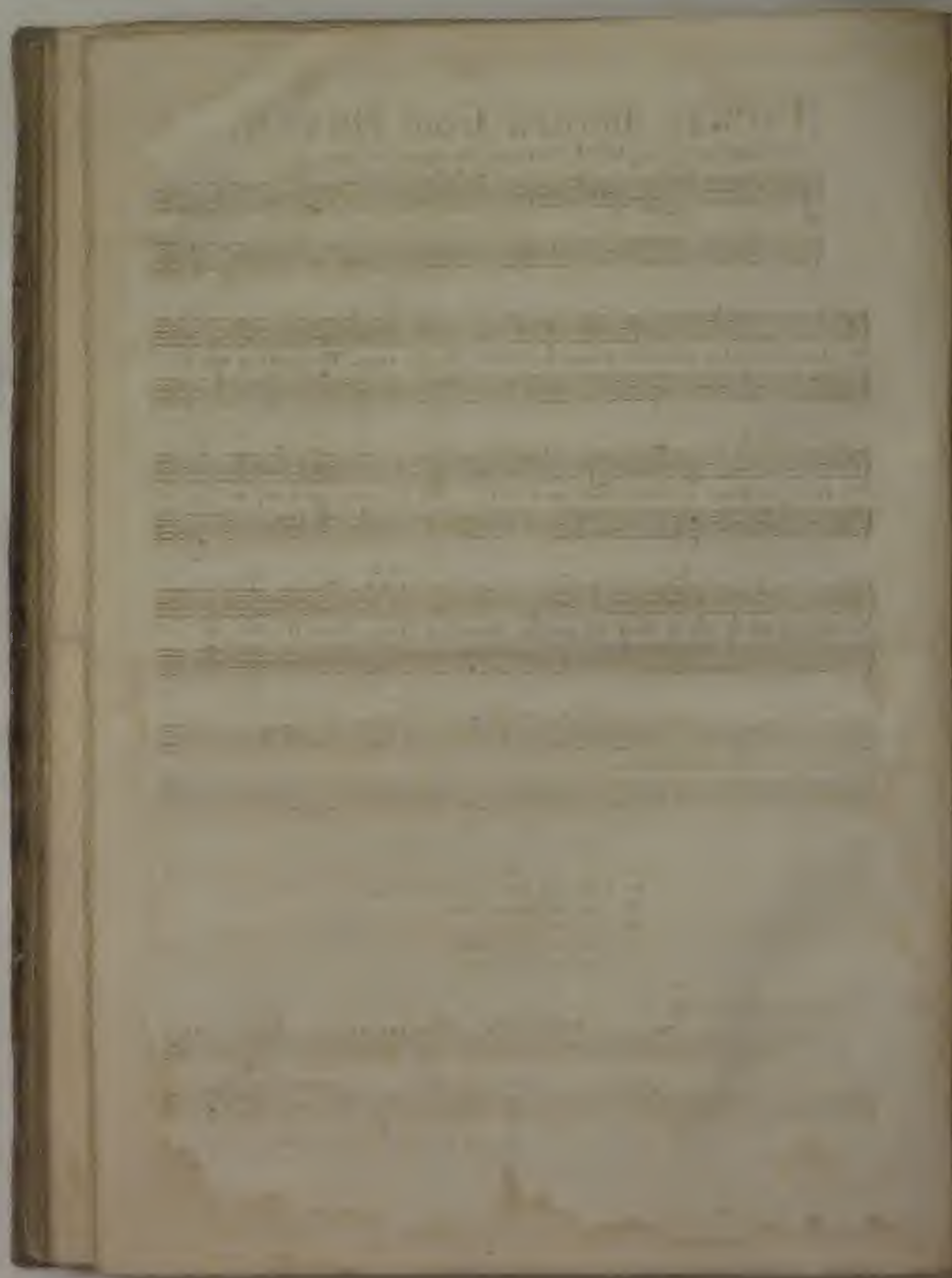
(2)

For Cocks and dogs see 'Squire at home  
The Prince of Country Tonies  
Return'd from Paris, Spa, or Rome  
Our Squire's a nice Adonis.  
With his tierce and Carte &c.

For the Ger: Flute.

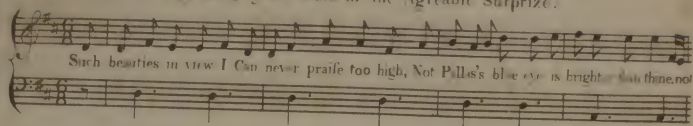


Printed for and Sold by N. Steuart

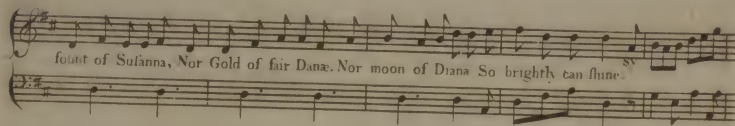


# What POSIES and ROSES.

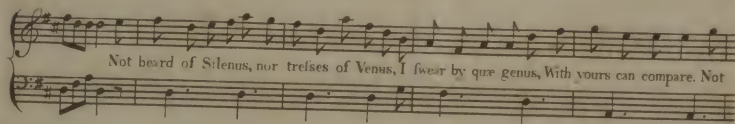
A favourite Song Sung by Mr Moss in the Agreeable Surprise.



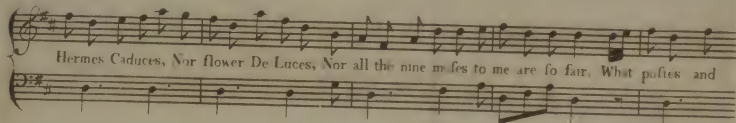
Such beauties in view I Can never praise too high, Not Pallas's blue eye is brighter than thine, nor



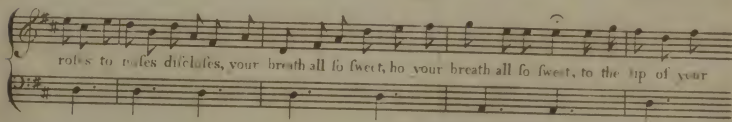
fount of Sufanna, Nor Gold of fair Danae. Nor moon of Diana So brightly can shine.



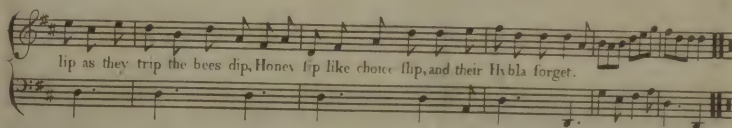
Nor heard of Silenus, nor tresses of Venus, I swear by que genius, With yours can compare. Not



Hermes Caduces, Nor flower De Luces, Nor all the nine muses to me are so fair, What posies and



roses to roses discloses, your breath all so sweet, ho your breath all so sweet, to the tip of your



lip as they trip the bees dip, Honey tip like choice slip, and their Hylba forget.

When girls like you pass us,  
I fuddle Pegasus  
And ride up Parnassus,  
To Helicon's stream,  
Even that is a puddle;  
Where others may muddle;  
My noll let me fuddle  
In bowls of your cream.

Old Jove, the great Hektor,  
Mix tittle his nectar:  
Of gods the director  
And thunder above:  
I'd quaff off a full can,  
As Bacchus or Vulkan,  
Or Jove the old holl cann,  
To her that I love  
Chorus. What posies &c.

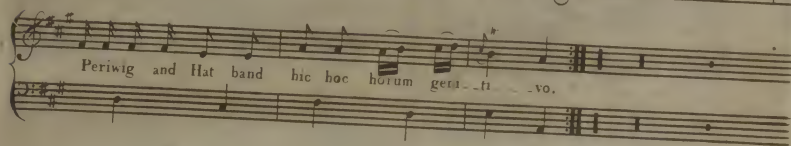
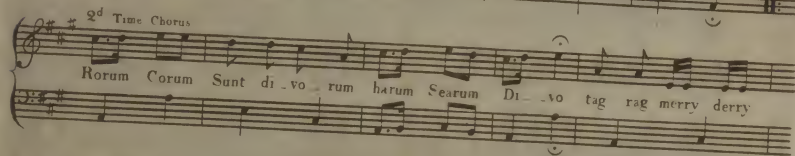
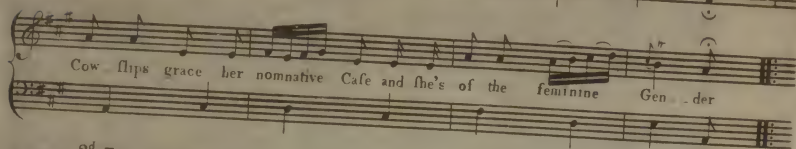
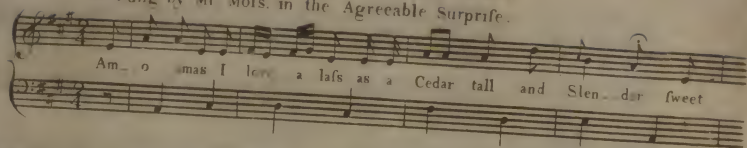
Printed for & Sold by N. Steuart





# AMO AMAS &c.

Sung by Mr Moss. in the Agreeable Surprise.



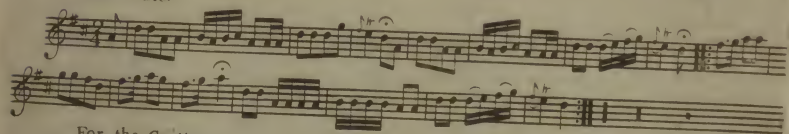
(2)

Can I decline a Nymph divine  
Her Voice like a Flute is duleis  
Her Oculus bright her manus white  
And soft when I tacto her pulse is  
Rorum Corum &c.

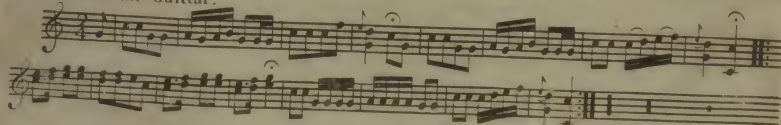
(3)

Oh how Bella my Puella  
Ill kifs Sæcula Sæculorum  
If I've luck, Sir she's my Uxor  
O dies Benedictorum  
Rorum Corum &c.

Ger Flute.



For the Guittar.



Printed for & Sold by R. Rofs.

# 15. 2nd. 1867.

Handwritten musical notation on ten staves, with lyrics written below each staff. The notation is in ink and appears to be a vocal melody.

Handwritten text, possibly a dedication or a note, located below the first set of staves. It is written in a cursive hand and is somewhat faded.

Handwritten musical notation on five staves, with lyrics written below each staff. This section continues the musical piece from the first set of staves.



# ANNA'S URN.

Andante All: tuofn

Encompas'd in an Angels frame, an An-gels Vir-tues lay; Too soon did Heav'n al-

let its Claim, and call'd its own a-way. and call'd its own a-way.

My An-nas worth my An-nas charms Can ne-ver more re-turn

ne-ver more re-turn what then shall fill, these widow'd Arms? Ah me,

Ah me.

Ah me. my An-nas Urn.

(2)

Each rural scene, my Anna lov'd, around her peaceful Cot;  
Contentment dwelt within our Hearts, so happy was our Lot;  
But, Anna's gone and sweet Content shall never more return;  
You ne'er will find it, flutt'ring Heart! but in my Anna's Urn.

(3)

Around its base, to deck a Sod, I'll rifle all my Bow'r,  
The Woodbine, Myrtle, Jess'mine, Rose, and ev'ry fragrant Flow'r;  
At Eve when Phœbus quits the Plain, and at his first return,  
He'll find me wa'ring, with my tears, the Shrubs round Anna's Urn.

Printed for J. Silbald, Barbican Square.







Friends of Wighton  
Shand Collection.  
Vol 11

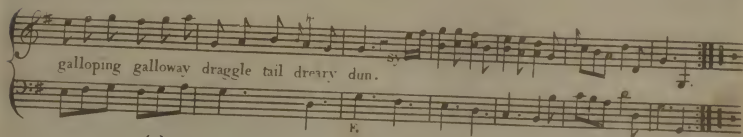
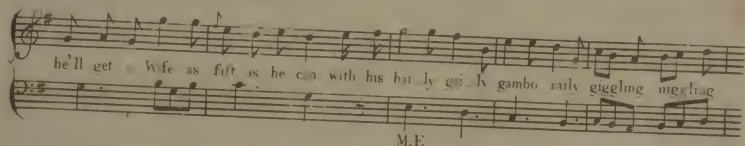
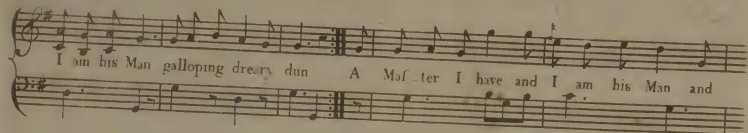
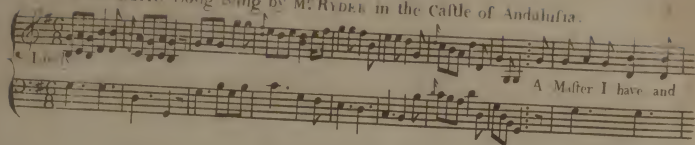
Item 26

A Lady

Donnei and Flora a ballad on  
the late misfortune of General  
Burgoyne and his gallant army

# DREARY DUN.

A Favourite Song Song by M<sup>r</sup> RYDER in the Castle of Andalusia.



(2)

I faulded his Steed so fine and so gay  
Galloping dreary dun;  
I mounted my Mule and we rode away  
With his haily, &c.

(3)

We canter'd along untill it grew dark  
Galloping dreary dun;  
The Nightingale sung instead of the Lark  
With his haily, &c.

(6)

My Master is fighting and I'll take a peep  
Galloping dreary dun;  
But now I think better I'd better go sleep  
With my haily &c.

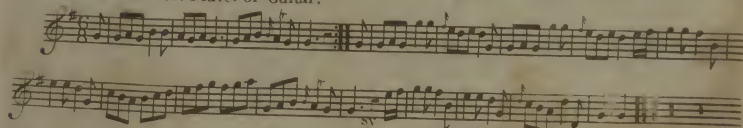
(4)

We met with a Friar, and ask'd him our way  
Galloping dreary dun;  
By the Lord, says the Friar you are both gone astray  
With your hails &c.

(5)

Our Journey I fear will do us no good  
Galloping dreary dun;  
We wander alone, like the Babes in the Wood,  
With our hails &c.

For the Ger: Flute, or Guitar.



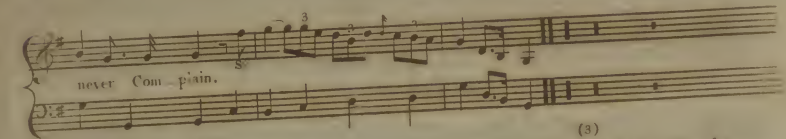
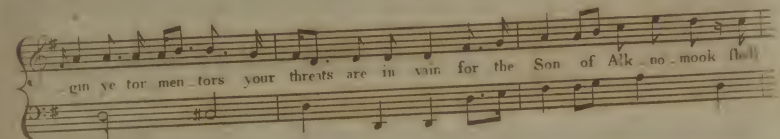
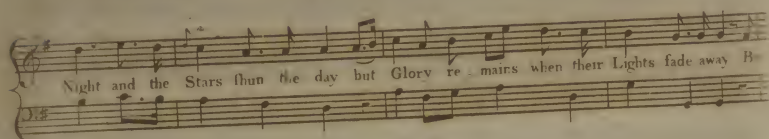
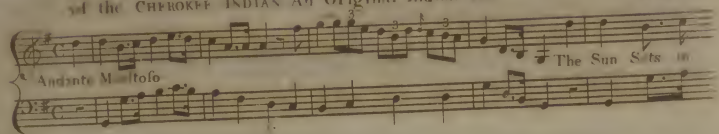




# The CELEBRATED DEATH SONG.

of the CHEROKEE INDIAN An Original Indian Air

W. 21



(2)

Remember the Arrows he Shot from his Bow  
Remember your Chiefs by his Hatchet laid low  
Why so slow do you wait till I shrink from the pain  
No; the Son of Alknook shall never complain.

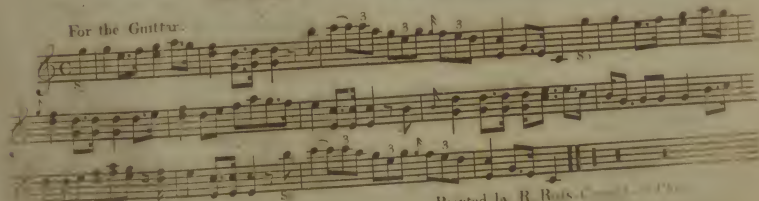
(3)

Remember the wood where in Ambush we lay  
And the Sculps which we bore from your nation away  
Now the flame rites fall they exult in my pain  
But the Son of Alknook can never complain.

(4)

I go to the Land where my Father is gone  
His Ghost shall rejoice in the Fame of his Son  
Death comes as a friend he relieves me from pain  
And the Son of Alknook has Scorn'd to complain.

For the Guitar.



Printed by R. R. R. Co.

THE CELEBRATED DEATH SONG

CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

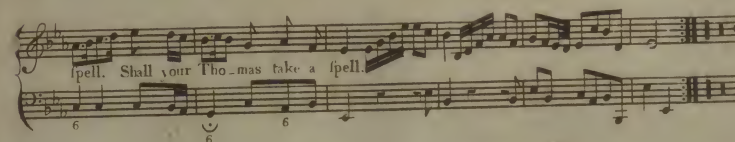
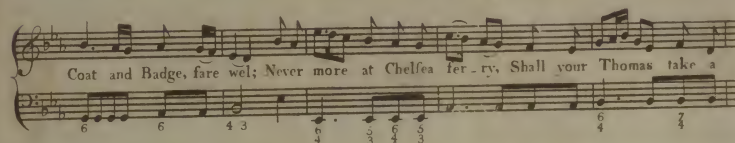
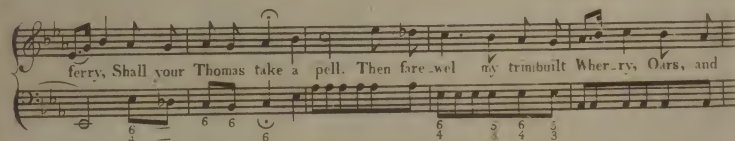
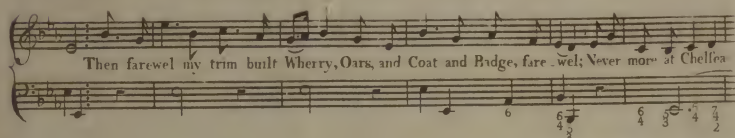
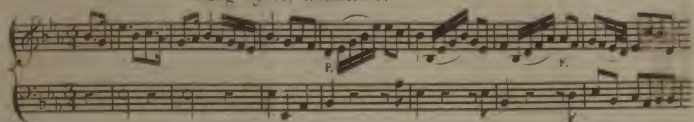
THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

THE CELEBRATED DEATH SONG  
CHEROKEE INDIAN  
AN ORIGINAL  
INDIAN AIR

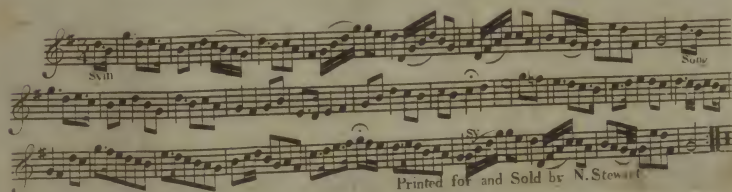
# MY TRIMBUILT WHERRY.

Sung by M<sup>r</sup> Bannister.



(2)  
But to hope and peace a stranger  
In the Battles heat I go;  
Where expof'd to every danger,  
Some friendly Ball fhall lay me low.

(3)  
Then my hip when homeward steering,  
With the news my mifs mites come;  
Even you, my ftory hearing  
With a figh may cry poor Tom.





# THE NEW COLLEGE

My dear Sir,

I have the pleasure to inform you that the

new college has been founded and is now

open to the public and is now

open to the public and is now

open to the public and is now

open to the public and is now

open to the public and is now

Friends of Wighton  
Shand Collection.  
Vol. 11

Item 30

Dibdin, C

When Yanko dear - a favourite  
song sung by Mrs. Kennedy in  
the Islanders (1811)

# WHEN YANKO DEAR

*a Favourite Song*

Sung by

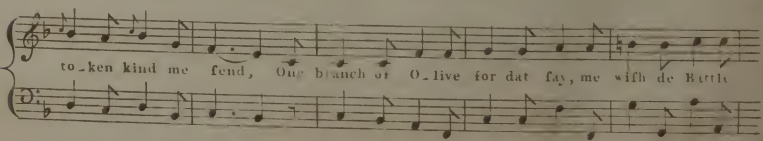
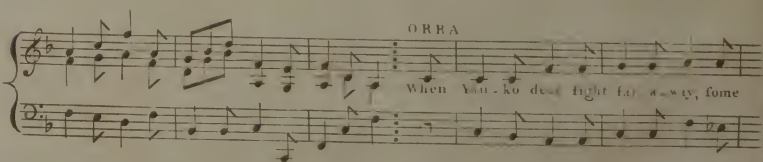
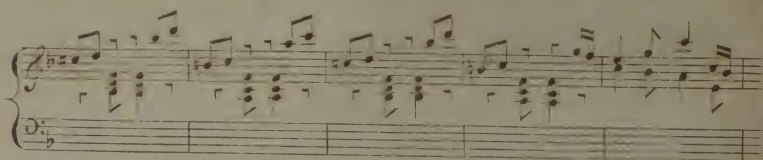
*M<sup>rs</sup> Kennedy in the Islanders*

Composed by M<sup>r</sup> DIBDIN.

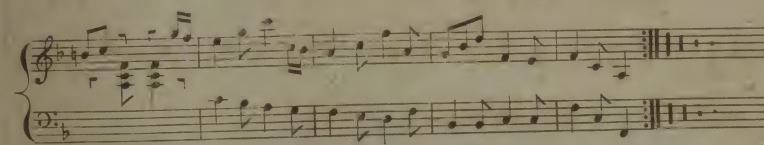
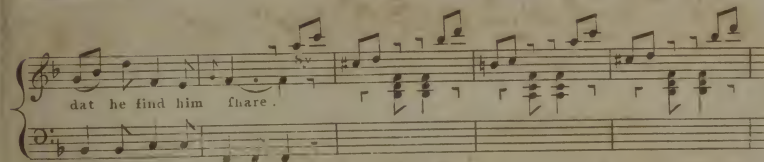
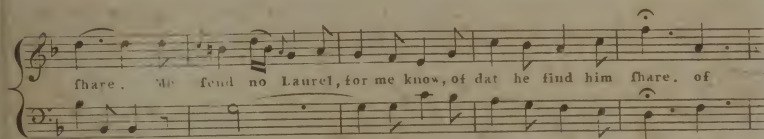
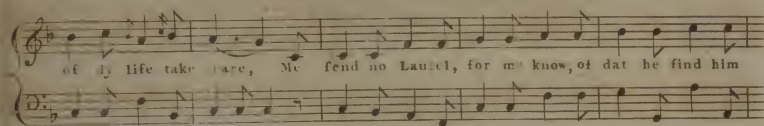
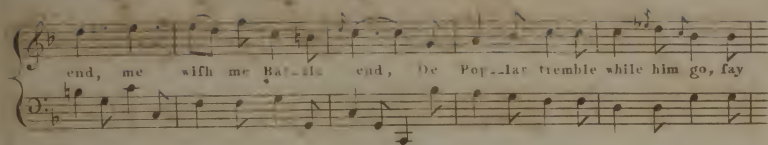
Price 6d

L O N D O N :

*Printed for L. W. R. Thompson, 17, 5 & 11 Pauls Church Yard.*







2  
 De Ivy fay, my Heart be true,  
 Me droop, fay Willow Tree,  
 De Torn, he fay, me sick for you,  
 De Sun Flow'r tink of me.  
 'Till laft me go weep wid de Pine,  
 For fear poor Yanko dead;  
 He come, and I de Myrtle twine,  
 In Chaplet for him head.

## For the German Flute

Moderato

When Yan-ko dear fight far a-way, some  
to-ken kind me fend, one branch of Olive for dat fay, Me wifh de Battle end, Me  
wifh de Bat-tle end, De Pop-lar tremble while him go, fay of dy life take  
care, Me fend no Laurel for me know, of dat he find him share, Me  
fend no Laurel for me know, of dat he find him share, of dat he find him share,

## For the Guittar

Moderato

When Yan-ko dear fight far away, some token kind me fend, one  
branch of O live for dat fay, Me wifh de Battle end, Me wifh de Battle  
end, De Poplar tremble whil him go, fay of dy life take care, Me fend no Laurel  
for me know, of dat he find him share, Me fend no Laurel for me know, of  
dat he find him share, of dat he find him share, of dat he find him share,

Some  
Mi  
take  
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of

Friends of Wighton  
Shand Collection.  
Vol. 11

Item 31

Shield, W.  
et al

Ah weladay my poor heart , the  
favorite song of the page sung by  
Mrs. Martyr in the new comedy of  
The follies of a day (1785)



# Ah weladay my poor heart *The favorite Song of the Page!*

Sung by M<sup>rs</sup>. Martyr in the new Comedy of *THE FOLLIES OF A DAY*.  
Written by M<sup>r</sup>. Holcroft and Set to Music by W. Shield.

Printed by Longman and Broderip N<sup>o</sup> 26 Cheapside. and N<sup>o</sup> 13 Hay Market. Price 1s.

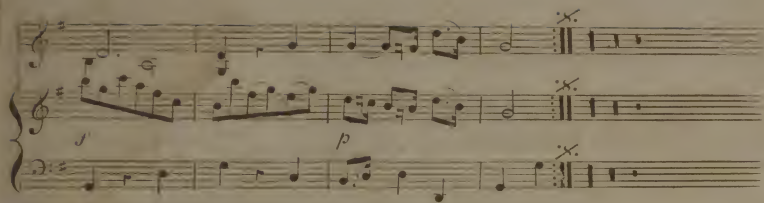
Violino Secondo

fizzicato  
mezza voce

*p*  
To the Winds to the Waves to the Woods I com

Espressivo  
plain  
Ah wel a day my poor Heart they hear not my Sighs and they

heed not my pain  
Ah wel a day my poor heart Ah wel a day my poor heart



2

"The name of my Goddess I gave on each Tree  
 "Ah weladay my poor Heart  
 "'Tis I wound the Bark but Loves Arrows wound me  
 "Ah weladay my poor Heart

3

"The Heavens I view and their Azure bright Skies  
 "Ah weladay my poor Heart  
 "'My Heaven exists in her still brighter Eyes  
 "Ah weladay my poor Heart

4

To the Sun's morning Splendor the poor Indian bows  
 Ah weladay my poor Heart  
 But I dare not worship where I pay my Vows  
 Ah weladay my poor Heart

5

"His God each morn rises and he can Adore  
 "Ah weladay my poor Heart  
 "'But my Goddess to me must soon never rise more  
 "Ah weladay my poor Heart

NB. The words between inverted Commas are omitted in the Representation.

Just Published, the Comic Opera of Fontainebleau, or Our way in France; Written by  
 J. O'Keefe Esq. Selected and Composed by W. Shield. Price 10s. 6d.

Moller's Progressive Lessons for the Piano Forte, or Harpsichord, Price 10s. 6d.

Organs, Harpsichords, Piano Fortes, Organized Piano Fortes, Guitars, Piano Forte-  
 Guitars, &c. &c. Manufactured and sold, by LONGMAN and BRODERIP, or Lent out on  
 Hire, Covered and Toned, in Town or Country, on the shortest Notice, and if Purchased, and  
 Paid for within eight Months, the Hire will be abated.

## For the GUITAR.

Affettuoso

*p*

To the Winds to the Waves to the Woods I com-plain

Ah wel a day my poor Heart they hear not my Sighs and they heed not my

Pain Ah wel a day my poor Heart Ah wel a day my poor Heart

## 2

"The Name of my Goddes I grave on each Tree  
 "Ah weladay my poor Heart  
 "'Tis I wound the Bark but Love's Arrows wound me  
 "Ah weladay my poor Heart

## 5

"The Heavens I view and their Azure bright Skies  
 "Ah weladay my poor Heart  
 "My Heav'n exists in her still brighter Eyes  
 "Ah weladay my poor Heart

## 4

To the Sun's morning Splendor the poor Indian bows  
 Ah weladay my poor Heart  
 But I dare not Worship where I pay my Vows  
 Ah weladay my poor Heart

## 5

"His God each Morn rises and he can adore  
 "Ah weladay my poor Heart  
 "But my Goddes to me must soon never rise more  
 "Ah weladay my poor Heart



Friends of Wighton  
Shand Collection  
Vol. 11

Item 32

Hook, J.

To the Greenwood gang wi me.  
[Song.] Sung by Mrs. Bottarelli at  
Ranelagh. (1785)

# To the Greenwood gang wi me

*Sung by M<sup>rs</sup> Bottarelli at Ranelagh*  
*Composed by M<sup>r</sup> Hook*

*Price 6<sup>d</sup>*

Printed for W. Napier Music Seller to their Majesties

N<sup>o</sup> 474 Strand

Entered at Stationer's Hall.

The musical score is written for piano in G major (one sharp) and common time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'Andantino' at the beginning. The score includes various musical notations such as slurs, ornaments (marked 'tr'), and dynamic markings ('p' for piano, 'f' for forte). The lyrics are written below the treble staff in the third and fourth systems.

Andantino

To speer my Love wi

glances fair, the woodland Laddie came; he wou'd he wou'd be

as Sin-cere, and thus he spake his flame. the morn is blith my  
 ben-ny fair, as blith as blith can be, to the green wood gang my  
 Laddy dear, to the green wood gang wi me. gang wi me. gang wi  
 me, to the green wood gang my Laddy dear, to the green wood gang wi  
 me

mez: for.

f.

2

The lad wi love was so opprest,  
 I wad na fay him nay,  
 My Lips he kist, my hand he prest,  
 While tripping o'er the brae:  
 Dear Lad I cry'd thou'rt trig and fair,  
 And blith as blith can be,  
 To the green wood gang my Laddie dear,  
 To the green wood gang wi me.

3

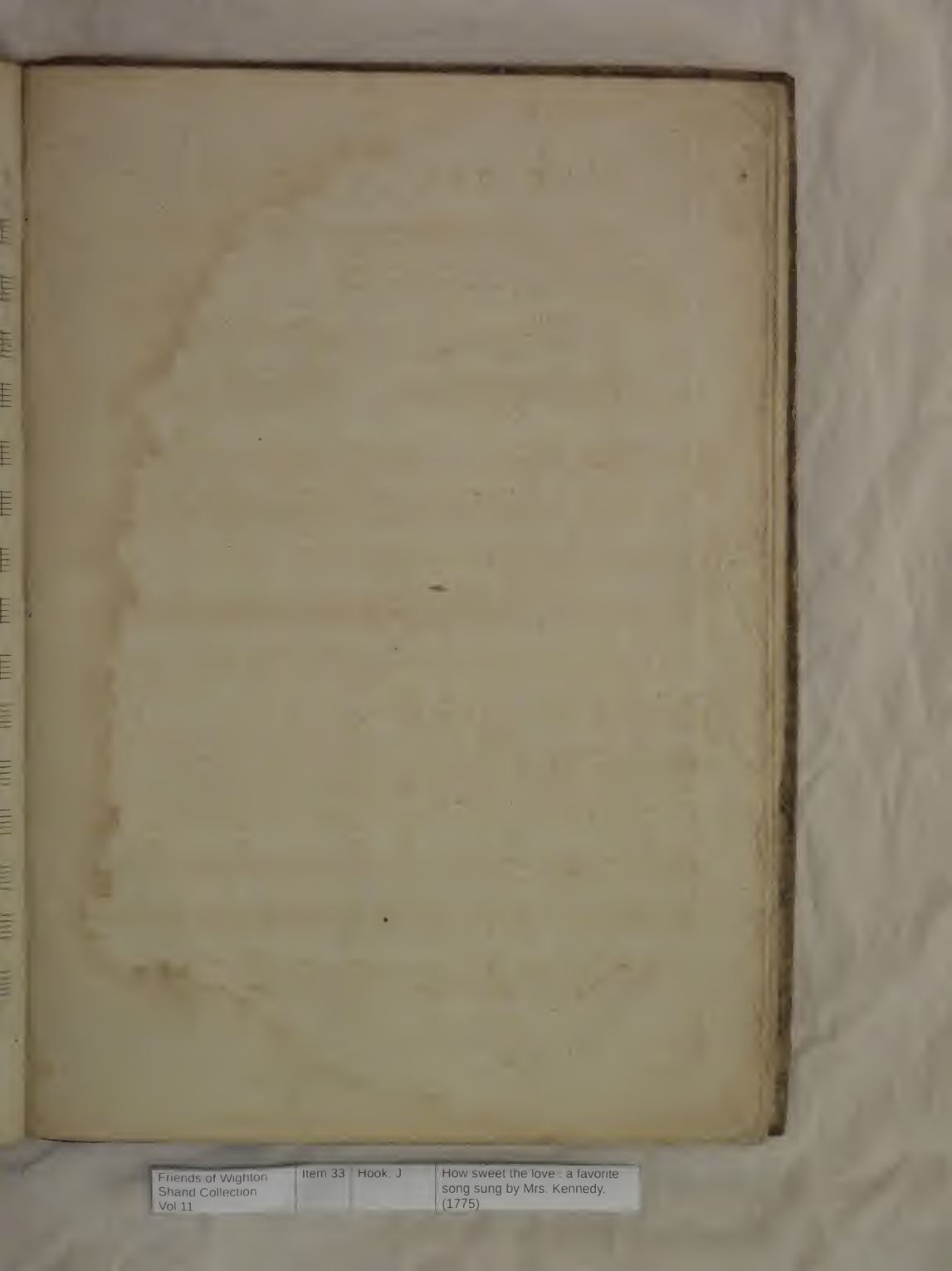
The bridal Day is come to pass,  
 Sic Joy was never seen,  
 Now I am call'd the woodland Lads,  
 The woodland Laddies Queen:  
 I blest the morn so fiesh and fair,  
 I told my mind so free  
 To the green wood gang my Laddie dear,  
 To the green wood gang wi me.



## For the Guittar

Andantino

To peer my Love wi glances fair the  
 woodland Laddie came; he vould he would be ay fin - cere, and  
 thus he spoke his flame. the morn is blith my bon - ny fair, as  
 blith as blith can be, to the green wood gang my Laffy dear, to the  
 green wood gang wi me gang wi me - - gang wi me to the  
 green wood gang my Laffy dear, to the green wood gang wi me.



Friends of Wighton  
Shand Collection  
Vol 11

Item 33

Hook, J

How sweet the love - a favorite  
song sung by Mrs. Kennedy,  
(1775)

# HOW SWEET THE LOVE

A Favorite Song Sung by M<sup>RS</sup> KENNEDY.

Price 3d

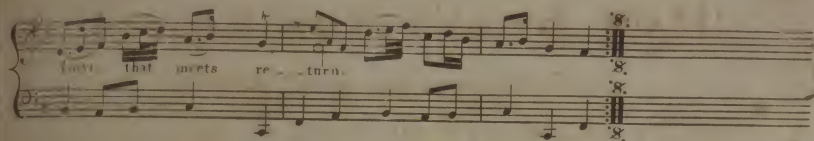
EDINBURGH Printed and Sold by N. STEWART Parliament Square, where may be had the Greatest Variety of Music and Musical Instruments.

Andantino

Ad Libitum

When first I ken'd young Son-dy's face, he Sung and look'd wi-lic a grace, he Sung and look'd wi-lic a grace, he Stole my heart but did na care, the Lad he loo'd a Lais more fair, oft I Sung o'er brae and Burn how Sweet - it





(2)

How loo'd a Lads wi' fickle mind,  
Was sometimes cauld and sometimes kind,  
Which made the love sick Laddie rue,  
For she was cauld when he was true,  
He morn'd and fung o'er brae and burn,  
How sweet the love that meets return.

(3)

One day a pretty wreath he twin'd,  
Where Li'l-lacks with sweet Cowslips join'd  
To make a garland for her hair,  
But she refus'd a gift so fair,  
This scorn he cry'd can ne'er be borne,  
But sweet the love that meets return.

(4)

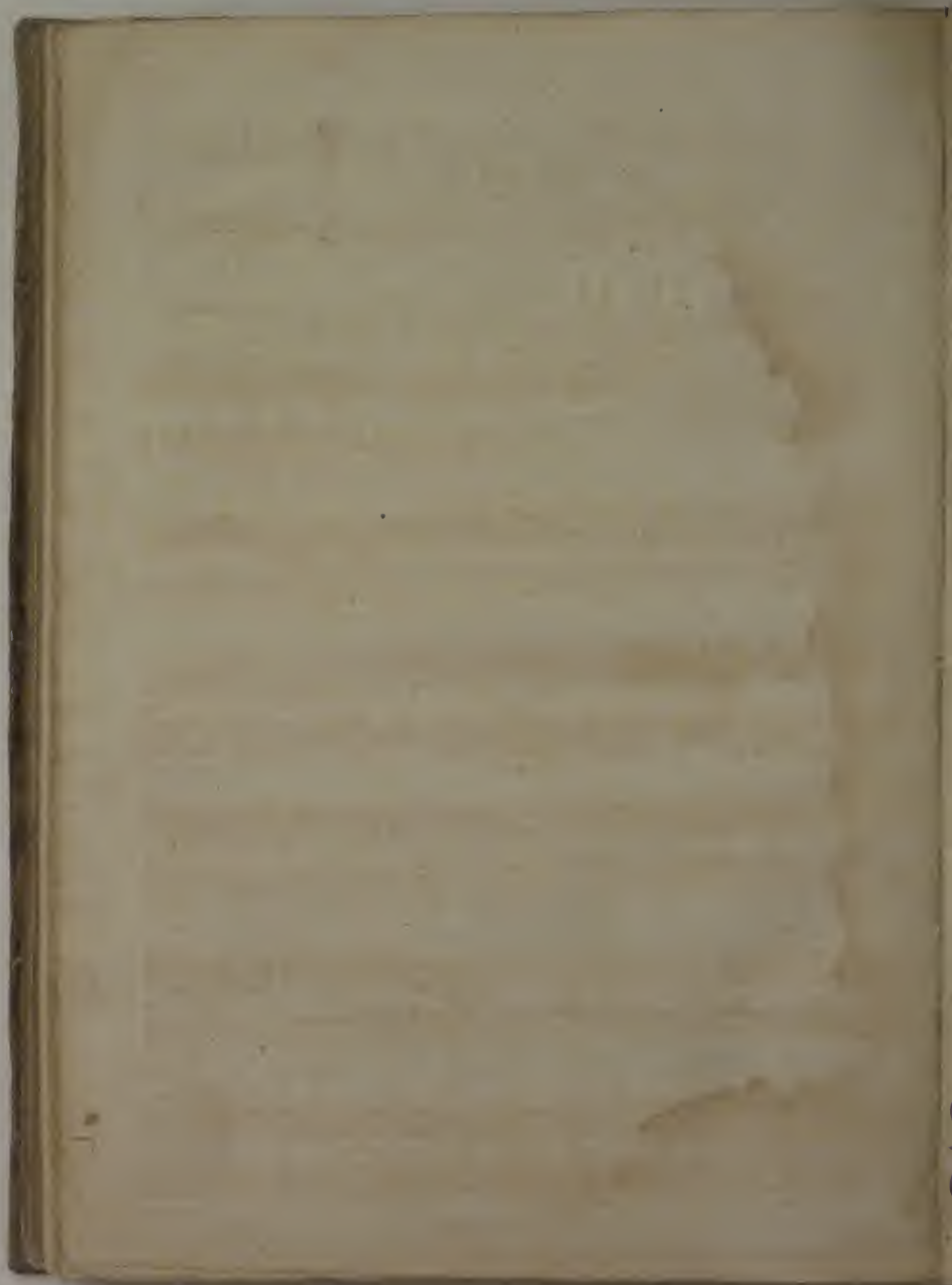
Just then he met my tell tale e'en,  
And love so true is soonest seen,  
Dear Lads said he my heart is thine,  
For thy soft wishes are like mine,  
Now Jenny in her turn may mourn,  
How sweet the love that meets return.

(5)

My answer was both frank and kind,  
I loo'd the Lad and tell'd my mind,  
To Kirk we went wi' hearty glee,  
And wha sa blest as he and me,  
Now blith we sing o'er brae and burn,  
How sweet the love that meets return.

For the Guittar.

When first I ken'd young Sam dy's face, he fung and look'd wi'  
a grace, he fung and look'd wi' sic a grace, he told us  
heart but did na care, the lad he loo'd a lads more  
fars, and oft I fung o'er brae and burn, how sweet the  
love that meets re - turn.



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Shand Collection.  
Vol 11

Item 33

Hook, J.

How sweet the love : a favorite  
song sung by Mrs. Kennedy  
(1775)

The favourite March Called the

# *British Granadeers*

With Variations for the PIANO FORTE or HARPSICORD Composed by

## H. HAMILTON.

Organist of St James Chapel Leith and Published by the Desire of his Puppels. Price 1<sup>th</sup>

Moderato

Over Quick

Friends of Wighton  
Shand Collection,  
Vol.11

Item 34

Hamilton, H.

The favorite march called the  
British granadeers, with  
variations / H. Hamilton organist  
of St James Chapel Leith and  
Published by the Desire of his  
Puppels [sic] (1800)

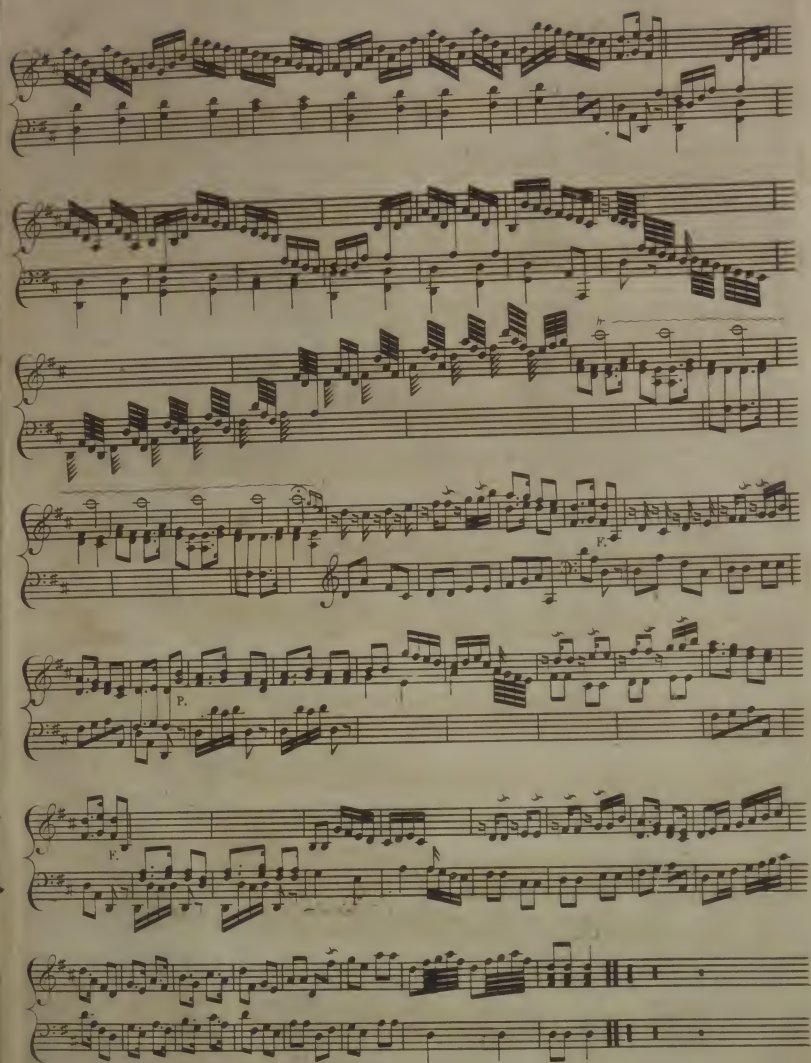


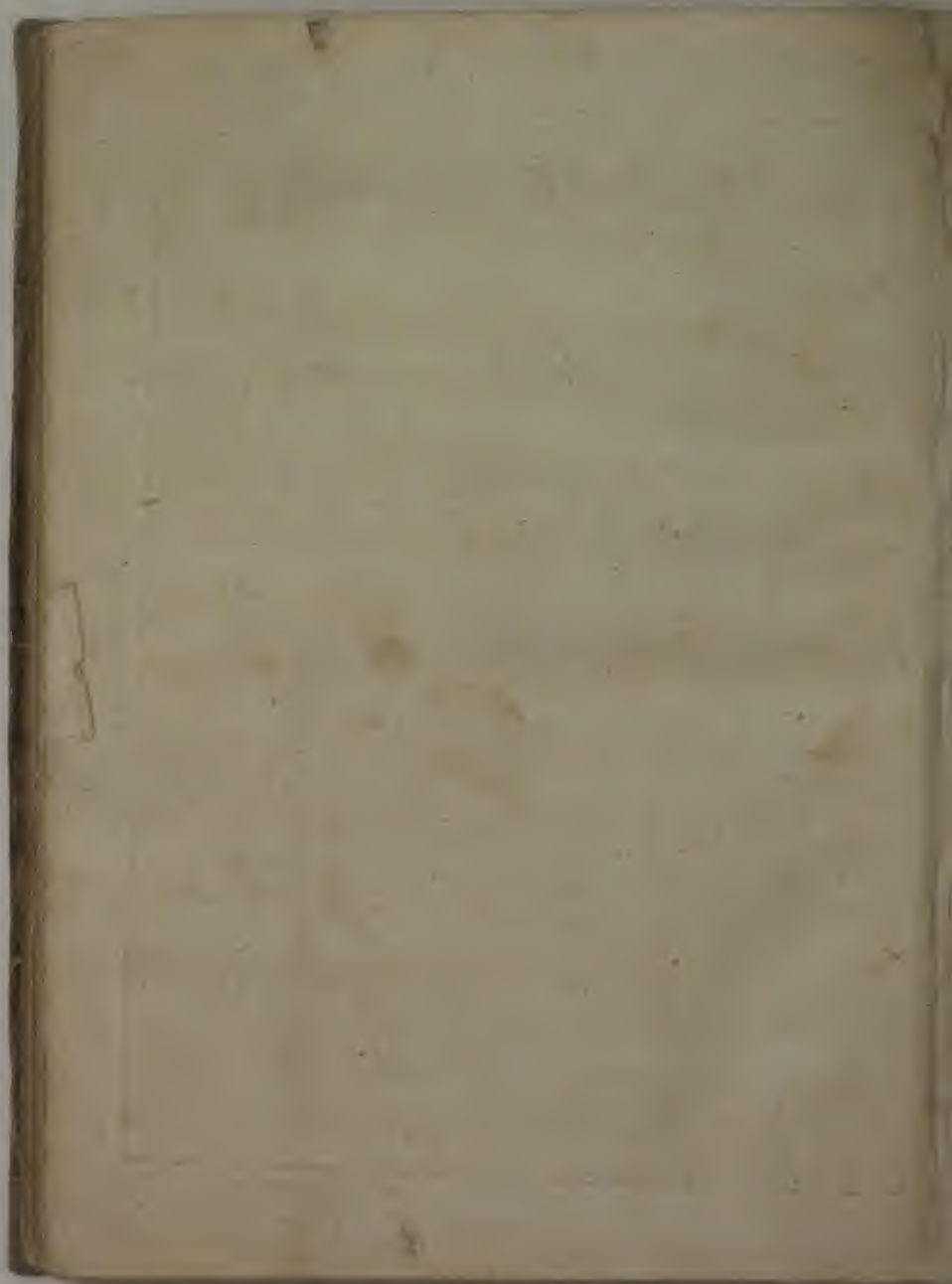
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Shand Collection.  
Vol 11

Item 34

Hamilton, H.

The favorite march called the  
British grenadiers, with  
variations : H. Hamilton organist  
of St James Chapel Smith and  
Published by the Desire of his  
Pupils [sic] (1800)





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Vol. 11

Item 34

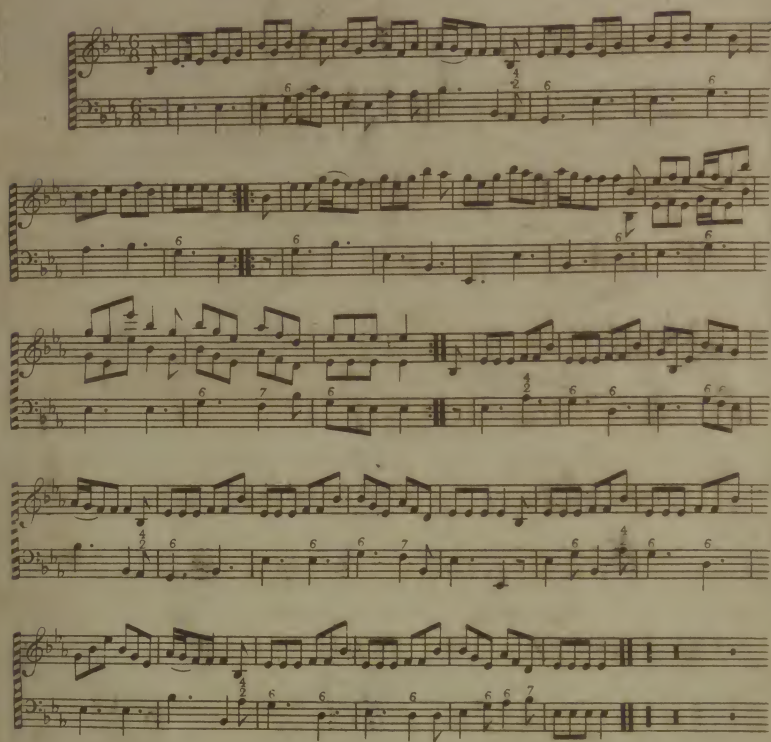
Hamilton, H.

The favorite march called the  
British granadeers, with  
variations / H. Hamilton organist  
of St James Chapel Leigh and  
Published by the Desire of his  
Puppels [sic] (1800)



# MISS WATSON'S FAVOURITE

Composed by Miss C: D---LE of EDIN<sup>r</sup>



Set to the Second Gentleman and turn the third The  
Lady the same Lead down the Middle Up again and  
Alemand Foot it and Cross Corner.



# The White Cockade

A Favourite Scots Air made into a RONDO for the PIANO FORTE and HARPSICHORD by

**T. HAWDON.**

Printed and Sold by N. STEWART at his Musical Circulating Library Parliament Square EDIN<sup>g</sup>. Price 6<sup>d</sup>.  
J. Johnson Sculp<sup>r</sup>.

*Allegretto  
M<sup>o</sup>to vivo*

*Fine Quasi*

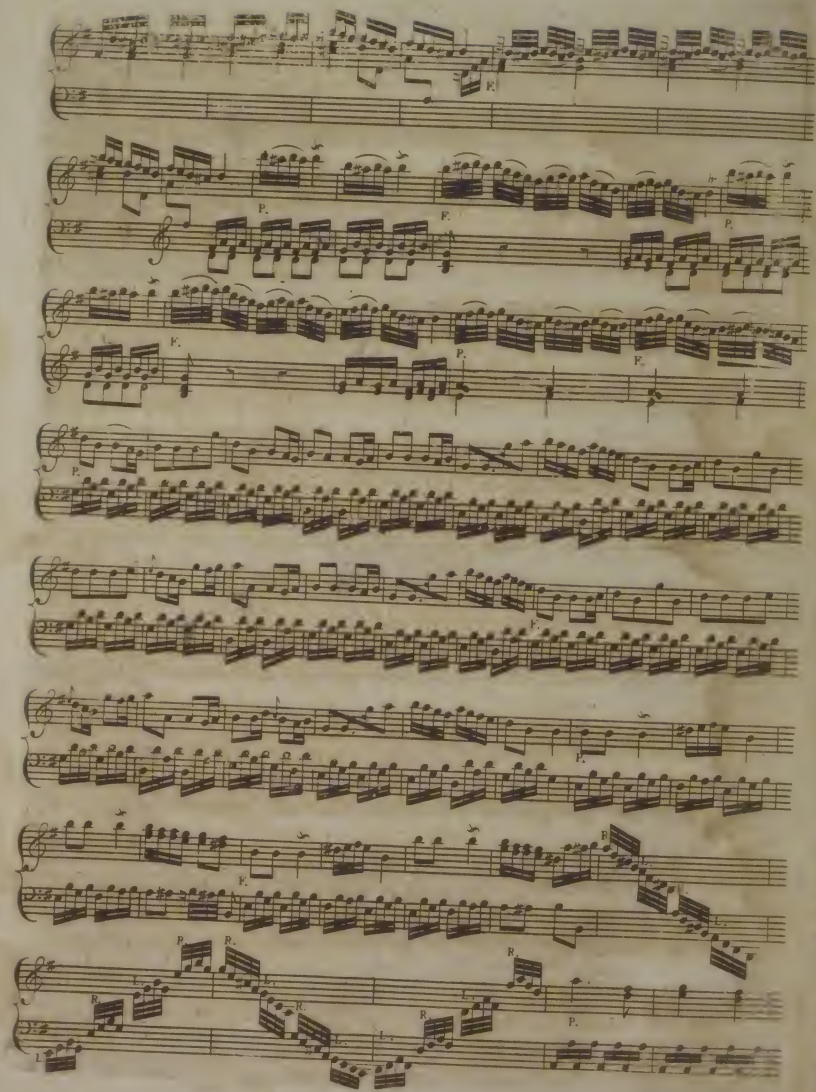
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Shant Collection.  
Vol 11

Item 36

Hawdon, T.,  
and C.  
Rouget de  
Lisle

The White Cockade, A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
by T. Hawdon. (1795)





Friends of Wighton  
Shand Collection  
Vol 11

Item 36

Hawdon T.  
and C.  
Rouget de  
Lisle

The White Cockade. A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
by T. Hawdon. (1795)

3

The musical score is a handwritten manuscript for a piece titled 'The White Cockade'. It is composed of 12 staves. The first six staves are in treble clef, and the last six are in bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece ends with a 'Fine' marking.

Friends of Wighton  
Shand Collection  
Vol. 11

Item 36

Hawdon, T.,  
and C  
Rouget de  
Lisle

The White Cockade. A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
by T. Hawdon. (1795)

Friends of Wigham  
Shand Collection.  
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Item 36

Hawdon, T.  
and C.  
Rouget de  
Lisle

The White Cockade A favourite  
Scots air made into a rondo for  
the piano forte and harpsichord  
by T Hawdon (1795)



# THE DISCONSOLATE SAILOR.

A Favourite Song written by M<sup>r</sup> G. CAREY.

And when my money was gone that I  
 found in the Wars, and the world gain to frown on my fate, What matter'd my zeal or my  
 humur'd Scars when in \_differnce stood at each gate

(2)  
 The first that would smile when my purse was well I hid,  
 Should a different aspect to me,  
 And when I could nought but ingratitude find,  
 I hid once again to the sea.

(3)  
 I thought it worse to repine at my lot  
 Or to bear with old looks on the shore,  
 So I pick'd up the trifling remnants I'd got,  
 And a trifle alas was my store.

(4)  
 A handkerchief held all the treasure I had,  
 Which over my shoulder I threw,  
 Away then I trudg'd with a heart rather sad,  
 To join with some jolly ship's crew.

(5)  
 The sea was less troubled by far than my mind,  
 For when the wide main I survey'd,  
 I could not help thinking the world was unkind  
 And fortune a slippery Jade.

And vow'd if once more I could take her in tow  
 I'd let the ungrate-ful ones see  
 That the turbulent winds and the billows could throw  
 More kindness than they did to me.

For the Gun: Flute.

For the Gun: Flute.

Printed & Sold by A. M<sup>r</sup> Goun

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Item 37

Hook, J.

The disconsolate sailor - a  
favourite song (1785)

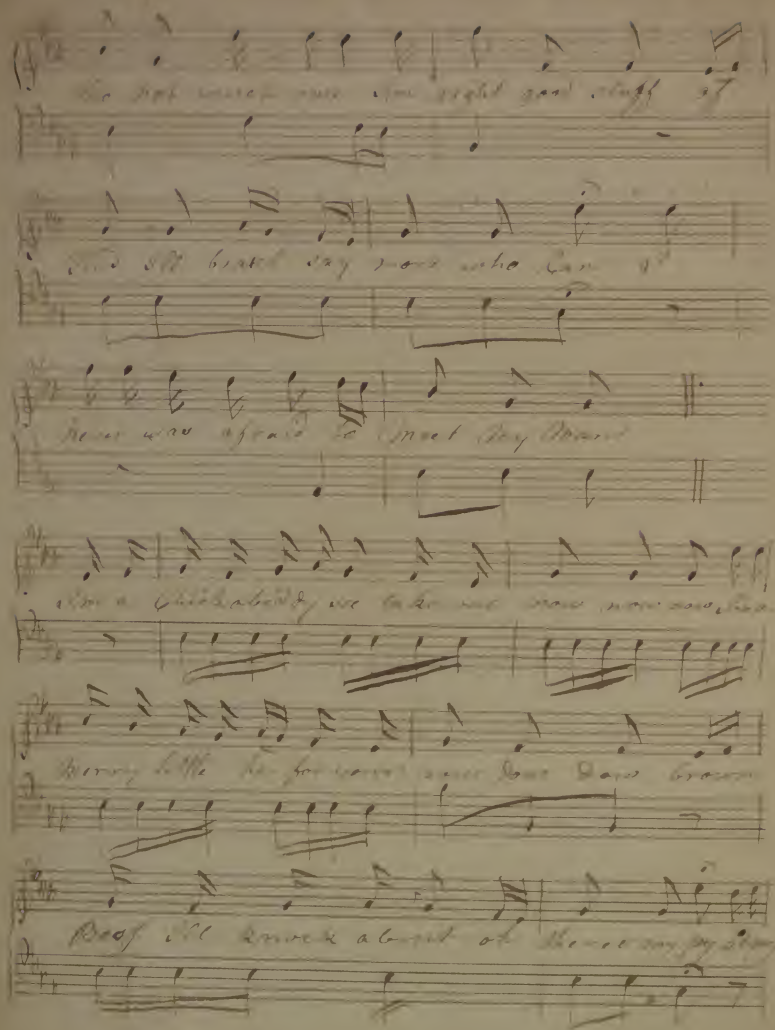
Song  
from  
The Opera of the  
Highland Reel

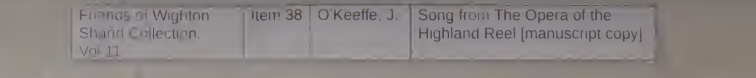
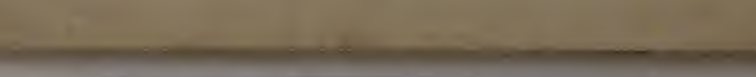
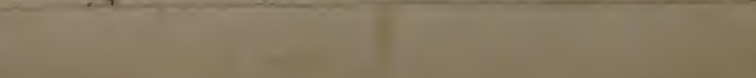
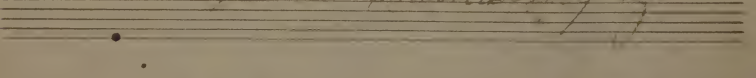
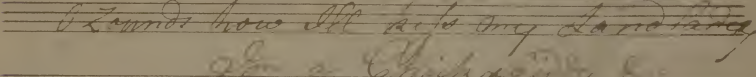
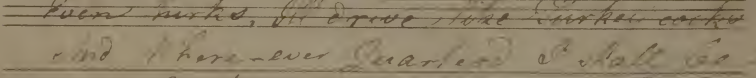
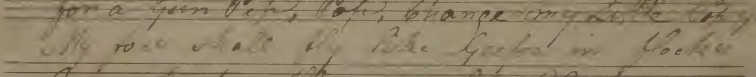
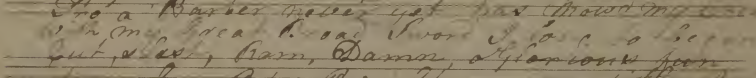
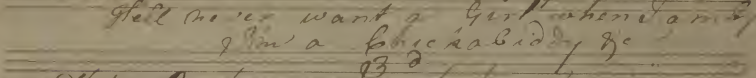
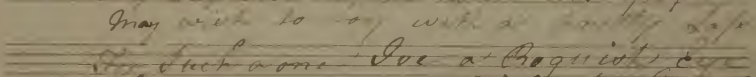
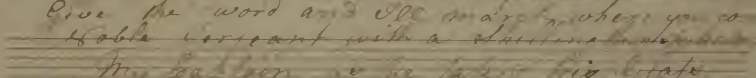
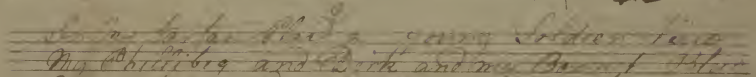
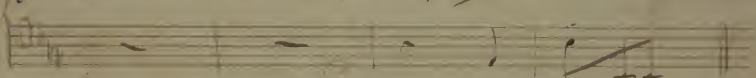
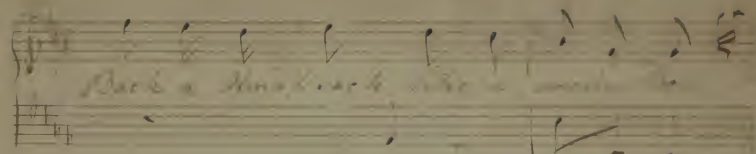


# Song

Handwritten musical score for a song, featuring two staves (treble and bass clef) with notes, rests, and lyrics. The lyrics are written in cursive below the staves.

I am now a very little Lad of fifteen years  
 not be had for want of Better I may do  
 Follow the Boy with a rat lat too  
 I may even send an yet the laugh on


  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of  
 The first music was the first part of



Back a Minstrel, who is much  
Give the word and we may know where you so  
able variant with a dramatical character  
My Captain as he takes his leave  
May wish to say with a smiling face  
For such a one I've a Requiem  
He'll never want a Girl when I am  
I'm a Chickadee  
93  
He's a Barber never yet has showed me  
in my local place I was a  
but, alas, Barn, Darn, a glorious  
for a Gun, Pop, Pop, Change my  
We will shall be like Gypsies in  
Queen's Park, He drove the Currier  
and I have ever Quarled I shall  
I know how He tells my Landlady  
I'm a Chickadee











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